DWB

The British Journal of Telefantasy No. 78 JUNE 1990

DWB 078
$550

ST:NG PREMIERE...ON BBC2!

PLUS: SEQUELMANIA,
MORE POWER TO THE DALEKS
TARGET INTERVIEW SPECIAL
NATION'S BLAKE'S 7 REVIVAL
+ MUCH MORE!

DWB

P.O.Box 1015, BRIGHTON BN2 2YU

THE RECENT Anthony Ainley coverage has stirred up rather a hornet's nest. DWB felt it was right to report on that infamous letter to warn anyone in this country who might be foolish enough to invite Mr.Ainley to a convention or Local Group meeting. It was not intended to be controversy for controversy's sake, but to highlight a growing trend in recent years of a very small minority of stars who feel they are almighty enough to be downright rude to their fans. Some even openly exploit their fans - such as the lady at PanoptiCon three years ago who displayed such aloofness and disinterest on her panel, then had the audacity to charge people quite a substantial amount afterwards for a signed autograph. These 'stars' should be reminded who got them where they are in the first place and that, as they themselves expect to be, so should they respect their fans. Incidentally, the North Wales LG inform us that they did in fact offer Mr.Ainley £50 plus expenses for just 1-2 hours work, while several US sources reveal that Mr.Ainley's sympathisers in DWB#75 are from one and the same network which smacks of a collaboration on their part.GARY

CONTENTS: Cover - The Third Season line-up for 'Star Trek - The Next Generation' (inset - Fraser Hines and Patrick Troughton from the 1968 DOCTOR WHO adventure 'The Mind Robber'; 2/3 - WHO news; 4/5 - Letters; 6/7 - A Memory Cheats review of 'The Mind Robber', now available on BBC Video; 7/8 - The

Text Unfolded, the concluding part of this novel slant on DOCTOR WHO in the 80's; 9 - Telefantasy News; 10/11 - 'Star Trek - Next Generation' Season Three Guide (Episodes 11-15); 11/12 - We examine the likely effects of Hollywood's numbers game; 13/14/15/16 - End of an Era Target Special, faeturing interviews with latest Editor Peter Darvill-Evans on the recent problems engulfing the DOCTOR WHO list and its future, and another chat with Terrance Dicks whose 'Space Pirates' adaption recently released completes his 16 year stint on the mainstream novelisations; 16/17 - Nick Cooper responds to Jeremy Bentham's recent Video Projection analysis; 18 - We look at the latest MythMakers releases; 18/19 - Details on the re-publishing of our famous 'The Power of the Daleks Photonovel'; Back cover - Tony Clark's inspired painting based on the 1964 DOCTOR WHO adventure 'Planet of Giants', submitted several years ago to W.H.Allen as a potential book cover.

ACKNOWLEDGEMENTS: Peter Anghelides, BBC Enterprises - Video and Picture Publicity, Jeremy Bentham, David Blaise & The Friends of DOCTOR WHO, Tony Clark, Nick Cooper, Robert Cope, Peter Darvill-Evans & W.H.Allen, Terrance Dicks, John H.Elsen, Tony Girard, Mark James, Alan Jeffries, John Logan, Randall D. Larson, Tim Munro, Jackie Ophir, Paramount Picture Publicity, Alister Pearson, ReelTime Pictures, Mike Smith, Titan Books, Topham, Kathleen Toth, Clive Williamson, Christopher Wood.

TO ORDER NEXT ISSUE (D W B#79, July 1990): Send a crossed cheque/PO payable to D W B for £1.80 (£2.20 for card-reinforced envelope mailed 1st class) or US$3.95 to D W B#79, PO Box 1015, BRIGHTON BN2 2YU.
TO SUBSCRIBE from next issue up to January 1991 incluive costs £15.60 (£18.40 for card-reinforced envelopes) or US$35.

D W B ADVERTISING RATES AND SPECIFICATIONS

FAN: One page(A4 camera ready)£92; ½ page(130 x 390 / 270 x 195mm)£46; ¼ page (130 x 195 / 61 x 390mm)£23; Eighth page(61 x 195 / 130 x 95mm)£11.50;Sixteenth page (61 x 95mm)£5.75

COMMERCIAL: One page(£115); Half page(£57.50); Quarter page(£28.75); Eighth page(£14.40); Sixteenth page(£7.20).

FULL COLOUR rates available on request...All prices inclusive of VAT... For US rates convert into dollars...Copy date for next issue: June 9th...All ads must be in black ink and typed/typeset...No refunds for ads sent and subsequently published under-sized...Ads likely to cause any type of offence or in breach of any copyright will be refused insertion...Sixteenth page ads can be set by us at no additional cost, thereafter at £2.50 per sixteenth of a page...Discount rates available for charity ventures and multiple insertions

VOLUME II, NUMBER V: PUBLISHED FRIDAY, MAY 25th 1990. EDITED, DESIGNED AND PUBLISHED BY GARY LEIGH TO WHOM ALL MATERIAL IS COPYRIGHT AND MAY NOT BE REPRODUCED IN ANY FORM WITHOUT WRITTEN PERMISSION. THE OPINIONS EXPRESSED HEREIN ARE THOSE SOLELY OF THE WRITERS AND ARE NOT INTENDED TO BE INDICATIVE OF EDITORIAL POLICY. NO ATTEMPT IS MADE TO INFRINGE ANY EXISTING RELATED COPYRIGHTS. PRINTED BY 'THE REPROGRAPHIC CENTRE'.

CREGEEN AND ENTERPRISES REACH STALEMATE OVER DOCTOR WHO'S FUTURE

SOURCES from within the BBC claim that the future of 'Doctor Who' is at loggerheads because BBC 6th Floor management and BBC Enterprises cannot come to a conclusive agreement over who should produce it.

Head of Series Peter Cregeen, who is on record as saying he is looking for "the best possible way to take **Doctor Who** through the 90's", is believed to want Verity Lambert's company - Cinema Verity - to take over the series as independent producers, while BBC Enterprises are alleged to be waiting for the arrival of the **Doctor Who** movie, after which, it is claimed, they want the film producers (i.e. Coast to Coast) to continue producing the series for television.

ENTERPRISES' HOLD

Since **Doctor Who** has been largely funded by BBC Enterprises in recent years, they therefore have some say in how the programme is produced, though quite how much is not known - certainly current events would appear to indicate by as much as 50%. Although there is some optimism to be derived from this state of affairs, with both sides planning for the series' future, while this stalement situation exists it is unlikely an announcement regarding **Doctor Who**'s future can be made, hence the continued stalling with the late-April deadline having now passed.

It is perhaps understandable that BBC Enterprises' are viewing **Doctor Who**'s future from a purely commercial angle since they exist as a company to make money, and it is reasonable to assume they are waiting for the arrival of the feature film to garner massive publicity for the subsequent Season 27. But why they appear so keen for Coast to Coast to produce it is unclear.

The fact that Coast to Coast have been mooting a **Doctor Who** film for almost three years now does not provide much hope of it even ever materialising, and it is ironic that the fate of **Doctor Who** on television could rest with them, especially since they have the exclusive movie rights. Even if the film went into production immediately, it would be at least three years before **Doctor Who** returned to television, if BBC Enterprises maintain their stance.

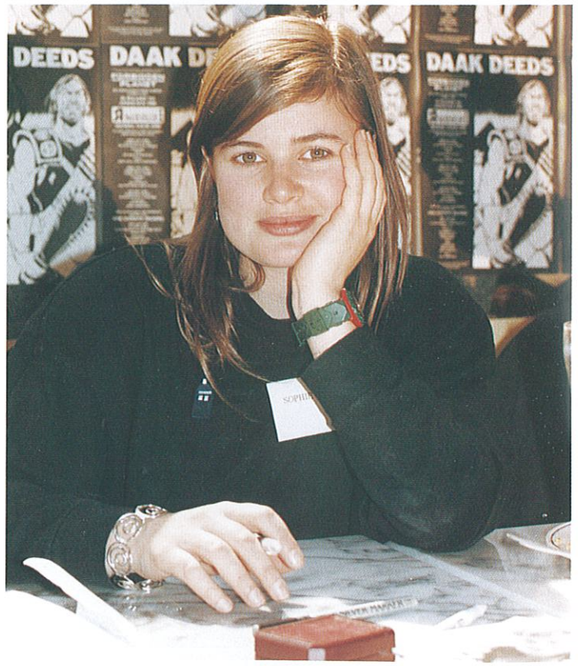
MOVIE BACK IN BRITAIN

And what of the movie's fortunes since we last covered it? The latest news is that Coast to Coast are now back in Britain after failing to attract sufficient backing from American companies. This alone will necessitate a rewriting of the script as the emphasis switches from being a special effects bonanza - which US funds would have catered for - to being more drama and characterisation-based in line with the modest backing the company hopes to attract from British investors.

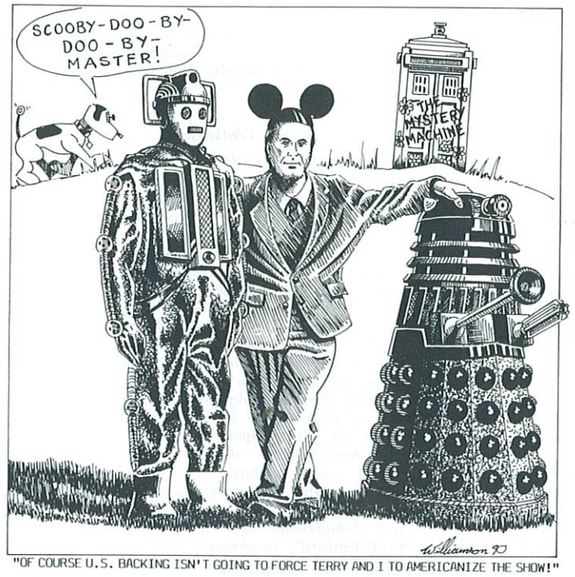
Although many people have grown weary of Coast to Coast's involvement altogether, dismissing the company for its false publicity outings and labelling its entire **Who** operation a fiasco, the forthcoming Cannes Film Festival could provide the opportunity for some clear-cut announcement.

FAN CAMPAIGN RULED OUT

At this stage campaigning by the fans is uncalled for, as negotiations for the series' future continue. The series' future appears secure at present, though obviously if the present stalling gives signs of lasting indefinitely, clearly some action will need to be taken to get the wheels back in motion...



BY FAR, the largest request we receive from readers are for Sophie Aldred pics. Two events recently provided excellent 'photo opportunities': Marvel's Abslom Daak sign-in at Centrepoint on April 28th, also attended by Sylvester McCoy, and March's successful TimeLord '89 which saw her teamed up, at one point, with Tom Baker (what a team!). **(Photos (c) Alan Jeffries and FDW)**



"OF COURSE U.S. BACKING ISN'T GOING TO FORCE TERRY AND I TO AMERICANIZE THE SHOW!"

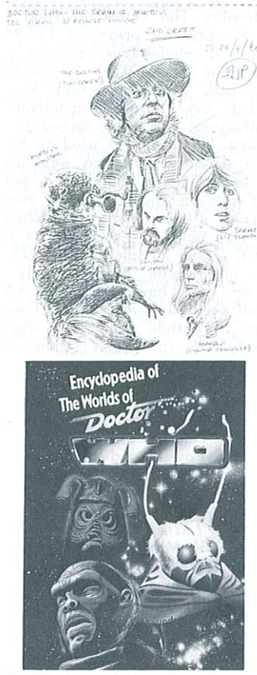
BSB have revealed they will be making an "imminent announcement" concerning the screening of special seasons of **Doctor Who** stories, following an outcry from fans who have invested in BSB dishes only to find that their current line-up consists almost exclusively of stories currently or soon to be released on BBC Video. These special seasons, we are assured, will be run concurrently with the Sunday afternoon screenings. See next issue...

STOP PRESS - MAY 15TH

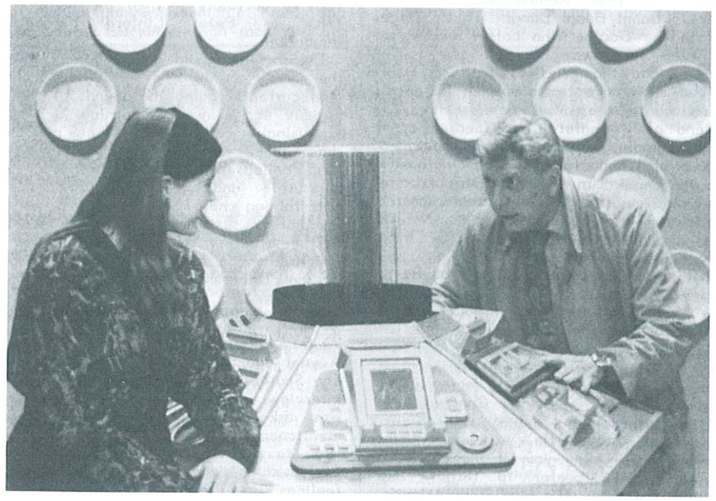
It is with sadness that we report the death of Doctor Who veteran, Peter Grimwade, who passed away today. Obituary in next issue.

SPEAKING to The Friends of **Doctor Who** newsletter about his and Gerry Davis's bid to take over the show, he said: "We have informed the BBC that we believe we can return **Doctor Who** to its former glory. We have no understanding of what kind of licence they're willing to offer. There are tremendous complications. We need to know who our backers are and what the terms of the licence are and what it will contain (i.e. merchandise, obligations to artists, etc.). For some long time I've felt the show has lost its way. They have been concentrating too much on the visual aspects and not enough on the story. We would have very strong storylines. We would find a Doctor who has authority about him. I can't think of two men more equipped to do it than the men who created the two most popular monsters in the show's history. We'd look at the show's origins, what made it successful and popular in the first place. If it's losing its attraction look at what used to work. That would be my approach to any show that isn't the success it used to be. We want it to be different but the same."

THE DEADLY ASSASSIN is finally going to be released in Britain in the spring of 1991.



PRINTED ABOVE is a copy of Alister Pearson's completed video cover for **The Five Doctors** and his rough sketch of **The Brain of Morbius**. Also shown is Tony Clark's cover for the next instalment of the **Doctor Who** Encyclopedia by David Saunders.



© 1990 Tony Girard

BROADCASTING BILL BEGINS TO BITE

Stephen O'Brien, Bath (7-5-90)
Reading your interview with the producer of BBC Home Entertainment (DWB#75), I was actually taken in by all that rubbish he spouted about the impending £12.99 sell-through price-tag. "It's something we're actively resisting" I recall him saying. Why, then, does he kick us in the vitals by releasing **The Dalek Invasion of Earth** at "that very fair price" of £19.99, despite it being a whole four episodes shorter than **The War Games**?! I can no longer accept the BBC as my generous Aunt Beeb that aided my natural development. Her callousness has even spread to our beloved Radio Times, which used to be one of the few mass consumption weeklies not afraid of using polysyllables and putting Proms artwork on their covers. Now, with the arrival of Mr.Cosmetic, Nicholas Brett, it is fast going the way of its ITV counterpart. Your article in DWB#77 of the lack of programme info in this new Radio Times and how sparce it might become was certainly worrying. They now seem not to bother promoting shows that are likely to get less than nine million viewers. A few years ago we would have taken for granted that a brand new SF series receiving its BBC première would be on the first channel and acompanied by a Radio Times cover. In these days of Messrs Powell and Brett we know better than to anticipate these things. It appears the Broadcasting Bill is already taking effect - **before** it's even due!
*ED: In fairness to David Jackson of BBC Enterprises, he did outline the reason for the £19.99 price tag. But it is still a price to pay considering the recent fantasy releases of the first of the Narnia stories and **Box of Delights** each costing £14.99 for two tapes - both recent productions which cost hundreds of thousands of pounds more to make than the low-budgeted 60's **Who** adventures.*

'THE SPACE MUSEUM' FOR £100

Ian Macey, Berkshire (3-5-90)
I feel I must express my sheer disgust at the recent announcement of the **Doctor Who** package to be screened on BSB (ref:DWB#77). I had previously been eagerly awaiting mid-June for this was when up to now unavailable **Who** stories (post **The Daleks**) were to have been screened by satellite. With a seemingly bleak year ahead, most fans like myself were depending on BSB for, in effect, 'brand new' material. However it appears all the high hopes and anticipations are to be quashed by the apparent line up. I have already paid £10 for a launch club membership and now I have merely two options concerning BSB: either pull out altogether and forget the whole BSB stance whilst losing £10, or I can purchase BSB and pay £100 for **one** new four-part adventure, **The Space Museum,** because the entire confirmed package will take fifty-three weeks to screen, and I will have to purchase for a whole year because that is the minimum renting period.
And what of April 1991? Personally I cannot forsee BSB turning back and screening the rest of the Hartnell stories or even giving it a further run after one continuous year on air. I guess all we can expect the next line-up announced by the company to be something like **Spearhead from Space, Day of the Daleks, The Time Warrior...**

YOUR VIEWS ON DWB#76

Daniel O'Mahony, Hampshire (25-4-90)
I'm sorry, but I disagree most strongly with Peter Linford's piece, 'Time to Die?' I feel that his suggestion of **Doctor Who** being of an age past, is irrelevant and should end, is an unjustifiable one. Certainly, **Doctor Who** goes against the modern 80's grain, and thank God (or whoever) for it too. The Doctor, and **Doctor Who** itself, represents the antithesis of the 'heroes' and themes of the 80's, and to try and mutate it into something like MacGyver or one of the heroes of the New Right (yes, I'm bringing politics into it, but only briefly) would be a disaster. Far better to let the programme struggle on in ratings-starved defiance and obscurity than see it undergo a nineties-fication. **Doctor Who** is a partial reaction against the cosiness of modern popular culture like Neighbours and EastEnders, and so Peter Linford's arguments that the show is not of the modern age should not be used as an argument for cancellation, but an argument for continuation.

John Papadatos, Vic.Australia (1-4-90)
Thank you for publishing my letter in DWB#76. Two letters in three issues. I feel like a regular columnist (no, this is not a hint!). It was a good issue, but not as good as the previous mainly because of the lack of **Doctor Who** news. I'm glad Steve Rogers agrees with me concerning your constant apologies every time there is a price increase. Your readership understands that you are a specialist magazine and thus there must be justification for your occasional price increases.
What can one say about Alister Pearson's art? It's incredible. The greatest artist the **Who** books have ever had! Regarding Peter Linford's article, however, I couldn't put his comments out of my head. He has a good point, and your opening pessimistic comments in the editorial didn't help ("Never before...have I known such an air of quiet surrounding the **Who** front"). Meanwhile, at Target the book list is up for sale, just as I'm eagerly awaiting to read **Remembrance of the Daleks.** Bang! Bang! Bang! That's three nails in the **Doctor Who** coffin and we're not even half way through the issue! Anymore and the priest's bound to start the last rites! There have been instances before where the programme seemed at the end of its natural life (Season 6, a prime example) only to rebound back, so there is still hope for the good Doctor. I hope my pessimism is unjustified and the programme returns to our screens better than ever.

Steve Rogers, Suffolk (4-4-90)
Almost tucked away on page 8 was Peter Linford's 'Time to Die?' An excellent piece of writing with a prophetic ending?
The Encyclopedia of Science Fiction mentioned on page 3 was worth every penny of its £17.95 cover price. Why? because it brings back so many memories of shows I'd forgotten like **The Changes, The Fantastic Journey** and **Salvage 1,** and lest we forget that little Australian gem **Phoenix Five.** Mind you, it also includes the ones you'd prefer to forget, like **Manimal, Luna** and **The Man from Atlantis.**
The only mistake I've noticed is the wrong captioning of the **Space 1999** photo. I'm sure it's a Season One shot from the **Guardian of Piri** episode featuring Catherine Schell.

Richard Fitzgerald, Wiltshire (24-4-90)
Congratulations on another excellent issue. I'm quite happy with non-**Doctor Who** covers, though I would have preferred something other than **Blake's 7.** Nice to see a bit of feedback on Brighton Beach Memoirs (ref:DWB#73/74). To be honest I was expecting a bit more flak but the reaction you've published so far seems pretty mild. Paul Dumont's explanation for JNT's about-face may well be correct leaving aside the question of why Nicola Bryant should suddenly want to get out (after all, isn't John Nathan-Turner such a wonderful guy to work for?!), but what about all the other examples of inconsistency? Did K9 express a wish to leave the series for his own show? I fully accept that over ten years of interviews you would be surprised not to see some contradictory or incongruous statements, but my point was that JNT seems to have made rather more than the average. As for the question mark,and still with Paul Dumont's letter in DWB#76, it does indeed refer to the assumption that 5 million is a healthy rating. Of course this is a relative judgement. If a BBC2 or C4 production gets such a figure on a regular basis, then the producer could certainly make such a proud claim since it would very likely be the channel's most popular show. But, even in opposition to Coronation Street, I doubt such a rating for a drama series is healthy in the sense of sustaining further production - and recent events seem to be bearing this out. And do you remember when **Doctor Who** first went into this slot the talk was all about how **Blake's 7** pulled in up to 10 million under similar circumstances? Funnily enough nobody seems to mention that any more. Mr.Dumont can at least rest reassured that I have no intention of returning to this particular furrow again. I've read enough JNT interviews to last me a lifetime!
It's nice to see some of your correspondents are finally catching onto the fact that **Doctor Who** has, in fact, been cancelled in all but name. You have to admire the BBC's strategy of simply postponing any announcements indefinitely. They've certainly learned the lesson from 1985 as Peter Linford perceptively remarked.
I wish you would alert your readers to the reruns of the 50's series **The Invisible Man** currently going the rounds of the ITV regions early in the morning. It's got surprisingly good special effects and clear, sharp black and white photography (with large dollops of location footage for good measure) and usually provides an entertaining half-hour. It's also a fascinating historical landmark as ITC's first telefantasy series paving the way for the great 60's classics like **The Prisoner.** Oh, and Deborah Watling's in it!

AINLEY DEBATE - LAST WORD (HONEST!)

Paul Lang, Glasgow (3-4-90)
A year ago, when reading a fanzine called The Scottish Independent, I came across an interview with Anthony Ainley in which he was asked about the very letter you mentioned in January (it took you a long time to pick up that story!) in which he explained he "didn't want to hurt anyone's feelings" and that "honoured as I am, I will not leave the comfort of my own home for no reason", rounding it off by stating that he was a "professional appearer" and if the appearance is not professional, "then I disappear". Mr.Ainley, therefore, still comes across as being very smug, as the general tone of the interview suggests. Later in the piece, he goes on to voice his opinions on conventions in general. "I haven't been invited to this year's convention (PanoptiCon?), although, judging by what I've been offered in the past, I don't think I will be there..." Indeed, throughout the entire interview, Mr.Ainley rants unrelentlessly about what would appear to be his favourite topic... money. He talks of Nick Courtney's rôle in **Battlefield** and how he is "quite jealous, as you get more money for a four-parter". With this as the evidence I am forced to agree with you on this matter, whatever other readers may care to think.
Finally, I noticed a reader recently mistook Janitor Turner (it seems that the BBC have retitled all their producers as 'caretakers'!) for the Food And Drink cook. We all of course know this is untrue - JNT is in fact a disguised version of actress Sheila Kennely who played Floss McPhee in Home And Away. She even had the Hawaiin shirts, so don't try denying it!

CONCENTRATION ON DECORATION

Gordon Ridout, London NW8 (8-5-90)
For a good many years now I too have been interested in defining JNT's individual 'artistic signature' (re: The Art of Pleasing People, DWB#77), and whilst agreeing with John Logan (and a few thousand others) about the devotion given to marketing, I think he is most definitely off on an extreme tangent regarding JNT's lack of ability resulting in his hiding behind continuity. A belief I formed between Seasons 24 and 25 was that of a **desire** for repetition as opposed to a reliance upon it, and although that was formulated in a time of severe boiling of blood it has, I feel, been borne out by subsequent events as well as those previous. For starters there was a severe misuse of funds almost immediately after, in the much-praised Season 25, which demonstrated JNT's preference beautifully. He pumped vast amounts of cash into **Remembrance of the Daleks** whilst allowing **The Happiness Patrol** to run on what seemed to be piggy bank savings; the former being a shallow script which money couldn't hide, and having bags of style, which money could not improve; the latter being an intelligent, original, superlative tale which needed outside resources to be given a realistic setting and visual context. Guess who got JNT's sovereign?
Eric Saward provided us with the proof of the pudding of JNT's 'concentration on decoration' by recounting the great man's reaction of dislike towards his first script. Remember what he said when DWB interviewed him? Remember why JNT nearly rejected **The Visitation**? Because "...it reminded him of **The Talons of Weng Chiang**". Grounds for rejection, especially from a producer down sh*t-creek? I think not. **Return of Weng-Chiang,** however... It was never the fact that Nathan-Turner couldn't 'see past the gold on the gemstone'. He just happened to like the glistening.
P.S. Haven't you answered your own question about BSB screening **The Space Museum** with your Archive Guide? The BBC has obviously provided them with their 'special' print of **Web Planet** 6!

TOM BAKER FOR MOVIE DOCTOR!

Greg White, Leicester (1-5-90)
If the producers of the **Doctor Who** movie can't make up their minds over who should play the Doctor in the film, why don't they listen to the advice of the fans? After conducting an exhaustive survey recently, among fans and public alike, one name stands out for the part more than any other. The obvious choice has got to be **Tom Baker!** As the most popular surviving Doctor among the fans, and easily the most remembered in the eyes of the public, Tom Baker would add that extra sparkle and surely help to make the film a success. I know Tom Baker is well aware that there is to be a forthcoming movie (sic), and I'd find it very hard to believe that he wouldn't be interested in doing it. So, come on fans, let's bombard Coast To Coast with letters of "Tom Baker for the Doctor" and finally they might get the show on the road!

"A ONE-LINE REASON WOULD SUFFICE!"

Christopher Wood, London E9 (5-5-90)
Shams Uddin's Fantastic Explanations in DWB#77 was interesting but, like Cartmel, had some fundamental flaws. The fact I can accept that the TARDIS is larger on the inside is because I am given a reason; it's dimensionally transcendental (the best example of this was given by the Doctor at the start of **The Robots of Death,** 1977). I may not totally understand it, but I am given a **reason.** The problem with today's stories is that nothing is explained whatsoever, the prime example being the husks in **Ghost Light.** All that would have been needed was a one-liner from the Doctor, such as "symbiotic regeneration", or even better the Doctor not knowing, thus placing us in his shoes. Instead the production team (as with most of the season) choose to infuriate us by showing that the Doctor obviously does know all the answers but is not letting on. I've no doubt Cartmel's fans will leap to his defence...if they're right then I'll stick to watching the unimaginative adventures that are **Talons, Logopolis, Androzani,** etc..

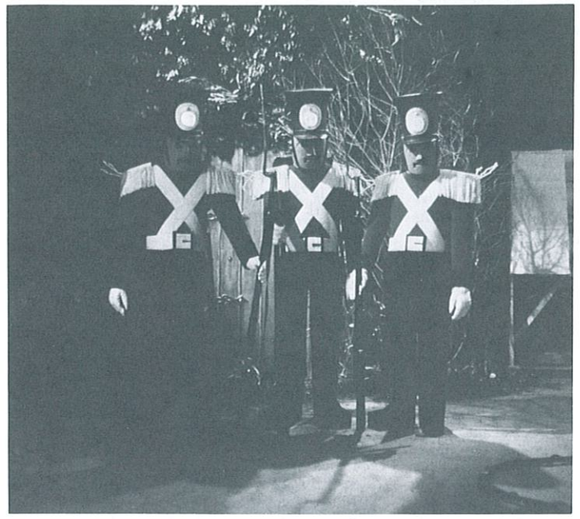
Sam Goodwin, London NW1 (1-3-90)
I strongly disagree with Kevin Mobberley's letter in DWB#74. It is true **Ghost Light** had a confusing plot, but Kevin says this completely prevented him from enjoying it. I fail to understand this - a **Doctor Who** story is a combination of many different elements of which the plot is only one, so to refuse a story just because of a questionable plot seems very blinkered. What about the acting, the sets and the direction (above average in **Ghost Light**)? Then there is the incidental music, the characters themselves (which can be enjoyed even when divorced from the plot), the costumes, the make-up, I could go on... I am not saying a completely incoherent plot does not matter. I am merely suggesting that to refuse to look past it is to immediately hamper your enjoyment. Take the BBC series Campion, for instance - I rarely have the faintest idea of what is going on plotwise, but I still love watching it.
ED: Correspondence on this subject is now closed.

"EMBARRASSING 80's" CLAIM ABSURD

Andrew Moysey, N.S.W.Australia (20-4-90)
I must dispute Mark Saunders' (DWB#75) summation of **Doctor Who** in the 80's being an "embarrassing transition period between the 70's and the 90's". I find this comment to be quite absurd. He is in effect denying some of the better aspects of the 80's. I agree that there have been some embarrassing mistakes - the two biggest being Seasons 23 and 24. However I found most stories inspirational in their own way, afterall, who can deny the qualities of such stories as **Earthshock, Androzani** and, more recently, **Ghost Light** and **Fenric?** Probably the most agreeable >

Something evil, nasty, horrible penetrates the TARDIS...
A Dalek? Ice Warrior? Cyberman? No, much worse...
Not even the Doctor and Ace can escape the POLL TAX!!!

MEMORY CHEATS
'The Mind Robber'



THERE HASN'T been a story like this for over two years. The last time that 'Doctor Who' made me work to understand the complexities and implications of the plot was in the days when William Hartnell still steered the ship, in the series of episodes featuring the Toymaker. But then, it was essentially the characters who had to engage in the play-games. In 'The Mind Robber', the characters and the viewers are in the same position - trying to decode the puzzles set by the mysterious and powerful stranger known only as The Master.

It seems that, for the moment, **Doctor Who** has run out of credible new monsters. Earlier this year it seemed as though the Yeti were to become the popular challenge to the Cybermen, especially since the final destruction of the Daleks last year (and again for Zoe's benefit this year!). Both appeared twice in short time, and while I can see that the Ice Warriors could be an interesting new regular challange, the other recent stories have offered no really exciting bug-eyed monsters. Bug-eyed seaweed, maybe, and cardboard box monsters, but not **Doctor Who** monsters. If that is to be the case, then I would welcome more stories like **The Mind Robber**. There is something very chilling about seeing familiar objects and characters becoming a deadly threat, as the Toymaker story showed: there, Steven and Dodo were threatened by playing card characters and Billy Bunter (well, Cyril anyway), as well as those familiar comedy personalities the clowns, and the Doctor by a simple logic game; in **The Mind Robber**, Zoe and Jamie are threatened by a comic-strip character, creatures of legend, and the Doctor by toy soldiers and children.

But whereas in the Toymaker story we could see at once what the threat is, we have to work out what is happening in **The Mind Robber** along with the Doctor. We can only know that "Jamie is safe and well" by decoding the mystery images with the Doctor. Even then, we are disconcerted by discovering that he is not safe and well, but has been turned into a faceless statue, immediately after the Doctor's discovery.

More disconcerting than this are the very real (that is, completely unconventional) threats that the regular cast face. I was delighted to see them escape from the dull and monotonous world of **The Dominators** (a stark contrast to the adventures Zoe might have expected after sitting through seven episodes of **The Evil of the Daleks**). But I was horrified to see the TARDIS so vulnerable. When the Doctor started to speculate on the impregnability of the ship as the soap suds (sorry, **lava**) flowed over it, I remembered how difficult it had been for the Zarbi to penetrate it. Yet the Doctor's reassurances that "we're safe in the TARDIS" are proved wrong: Jamie and Zoe are tempt outside into **nothing**, and even the Doctor succumbs to the fantasy threat against his young friends. Finally, a mystery noise invades the ship and (horror of horrors) it explodes into fragments in the most frightening episode ending I can recall.

It is not until another four episodes have passed that we see the TARDIS is whole. In the meantime, we are left to worry about how the Doctor and his friends will ever escape. What happened to the central column after it vanished in the mist? Even when we see the TARDIS again, it is a trick - a flat board hiding a trap for the Doctor in episode five. All the episode endings were very memorable. Instead of being threatened by a baddie (human or monstrous), they are threatened by fantasy violence and their own imaginations. I don't think there has ever been as surreal a climax in **Doctor Who** as Jamie and Zoe being crushed in the pages of a huge book (memories of the story where Ian, Barabara and Susan are miniaturised and find a huge matchbox).

Surrealism is emphatically demonstrated in the whole first episode. This is a white world of nothing, seemingly populated by Zoe and Jamie's imaginings, and the only real places we see are two rooms in the TARDIS (except for the opening shots of Dulkis). And yet the pace of the story cracks along. The two friends, and the TARDIS, become reverse images of themselves; it's an interesting point that Jamie wears a kilt and Zoe a pair of trousers, too.

As a new companion, Zoe is demonstrating rather more gutsiness than Victoria ever did, as well as screams to match the seaweed-shrieker herself! You can tell she's a computer expert because of the way she gets to read all the dials in the TARDIS, and can overload the masterbrain just by pressing buttons. But then, you can tell Jamie is Scottish just by seeing his kilt and hearing him say "wee McLarty"!

14 stories already (almost as many as Ian and Barabara) that made me think that Jamie was going to leave the series in this story. Or at least be played by a different actor (as exciting and radical a change as losing Susan was in 1964, or recasting Doctor Who himself in 1966). Certainly, when I saw Hamish Wilson take over from Fraser Hines, I thought it was a real improvement - better acting, better accent - and was disappointed that he vanished so quickly. Fraser Hines plays Jamie more for laughs, which is a pity because the story is amusing enough as it is. My favourite moments are where D'Artagnan changes into Sir Lancelot in full armour and frightens Blackbeard, and Zoe's disposal of the Karkus; despite her size, she throws him over her shoulder as though he was a midget, and not a he-man the size of a Cyberman. There is a lot of amusing dialogue, too. When they hide from the army in the forest of words, I laughed when the Doctor said "a 'J' - there's room for two. Thank goodness there's a letter 'C'" before scuttling into hiding. I also enjoyed the following exchange about why the Doctor didn't recognise the Karkus:

Doctor: Oh, a strip cartoon of the year 2000
Zoe: You've been in the year 2000, haven't you?
Doctor: Yes, but I hardly had time to follow the strip cartoons
Zoe: Well, you'd better start following that one - he's halfway up that cliff!

I didn't realise or decode all the characters and puzzles at first, but that was one of the joys of the programme; you could groan as the Doctor struggled (typically) to get Jamie's face right or to decode the WORDS anagram, you could nod with agreement as he realises the maze leads to the Minotaur, or you could be amazed as he realises (ahead of everyone) that he cannot "write" a sentence with his own name in, because that would condemn him to fiction forever. (It's a nice joke that our own fictional heroes and heroine - the Doctor, Jamie and Zoe - are the only "real" characters in the story as far as we can tell). The trap is a crafty one - to free his young friends, the Doctor must take on the Master's rôle and free them from the book on his first official task. That is a trap itself, of course - they would still be fiction, since the Doctor would be writing their escape before it happened (instead of after, which would be history).

It was impressive to see the Doctor work this out: it emphasised again his alien intelligence, something that has been rather forgotten of late. In **The Tomb of the Cybermen**, there is mention of his family; and now in **The Mind Robber** there is reference (by the Master) to the fact that he is ageless, living outside the barriers of time and space. Perhaps this could be developed further in future, showing us more of the Doctor's background, family and home. In the meantime, it is nice to see his other worldliness emphasised in ways other than the traditional method of mixing absentmindedness with flashes of intuitive genius.

The real disappointment of the story is the finalé. It is a shame that, with all of Earth's literature to choose from, the Doctor and his friends keep bumping into Gulliver, Rapunzel and the Karkus. Even the White Soldiers looked as though I've seen them before, somewhere (but where?). And then, on top of that, it's a powerful computer that's behind the plot (just like **The War Machines**), and it wants to take over Earth (just like **The War Machines**), but it is destroyed by one of its own robots (just like, yes, **The War Machines**)! For such an imaginative story, it was an unimaginative denouement.

In fact, I would rather that robots were given a rest in **Doctor Who** for a while. The Daleks have had their day (even the Doctor makes a cheeky comment here that "I have yet to see a robot that can climb"), and they are more than adequately replaced by the Cybermen and the Yeti. New robots like the Quarks and the Servo-Robot have just been silly, and I can't imagine the White Robots making a speedy return to the programme.

In many ways, the final episode (why was it set on the roof?) was a let-down after the promise of the earlier episodes, especially that mysterious, magical first episode. Maybe that's what we have to expect of this excursion with the fantasy world outside time and space as we know it. I'm sure we'll find next week, with **The Invasion** that, just like us after the end of a **Doctor Who** episode on a Saturday evening, the Doctor and his friends are brought back to Earth with a bump...

(PETER ANGHELIDES)

	STAR * RATINGS		
SCRIPT	***½	COSTUMES	***½
ORIGINALITY	****	ADVERSARIES	***
DIRECTION	****½	SPECIAL EFFECTS	****
ACTING	****	MUSIC/SOUND EFFECTS	***½
SETS	***	OVERALL STORY	****

TOTAL = 74%

DOCTOR WHO is unique and so is its audience. Shows like EastEnders and Coronation Street are watched by millions, yet they don't generate the formation of social groups who write copious articles for a plethora of fanzines devoted to the subject. This does not concern the programme-makers - they make TV shows to be watched by as many people as possible and can then be considered to be 'popular'. This simple fact was to create more problems for 'Doctor Who' in the 1980's than anyone could have realised, and we must be grateful that our hero, although battered and bruised, ultimately survived such a turbulent decade; one in which television's relationship altered so rapidly. Let us travel backwards in time to recall the context in which, for us, the unthinkable happened.

1982 - The TV set is on. There is considerably more to choose from than before; a brand new channel for starters (breakfast, daytime and nightime TV are on their way, satellite channels are rumoured). Next to the TV is a new machine to record one channel while you watch another - you can go out and not miss your favourite shows! Ultimately, you can create your **own** channel which screens what **you** want it to: the viewer is liberated at last. Auntie Beeb frowns in concern - her authority is waning, there seems to be no discipline in viewing these days; too much flicking between channels.

1984 - Flick! BBC1: The Thorn Birds - a tacky, imported melodrama. Flick! ITV: Jewel In The Crown - a prestigious drama of the quality and status which had once given the BBC world renown. On the Sixth Floor a new recruit assesses the situation. The viewers were being told daily that the BBC was "The Best Bargain in Britain - 12½p a day" (in other words, "The BBC is After More Money - Preferably £65 a Year"), but how was this to be proved? The Man in the Red Braces chews on his

1985
DR. WHO? NO, IT'S OLD, IT'S TIRED, GET RID OF IT!
BBC1
1988
LOST IN SPACE?
LAND OF THE GIANTS? YEP - PUT 'EM ON EVERY WEEK FOR YEARS & YEARS!

cigar - some of these shows simply weren't making the Grade and a major shake-up was necessary. But his decision at the end of February 1985, to "rest" **Doctor Who**, was to be his crown of thorns.

As 1985 wore on, many were wondering what was happening to dear old Auntie. Squabbling with (Old Father?) Thames over who was to buy the new series of Dallas, pinching an interview with Princess Michael from TV-AM, and losing a hefty libel case with a shrug of That's Life! - had Auntie been at the gin? No, this was the new BBC, competitive and aggressive, prepared to take on anyone, be they ITV, the viewers or even the Government over the Real Lives affair. This was Auntie with a baseball bat. Under Grade's whirlwind policies we waved goodbye to The Good Old Days of the past and greeted the BBC's new image: EastEnders and triple helpings of Wogan. The revamped Corporation considered itself stronger and healthier; Grade's shrewd moves increased the BBC's share of the audience from 40 to 50% in less than one year and many of his changes remain in place today (although it is worth recalling the 1977 Annan Report on the Future Of Broadcasting which concluded that "the main objective of the BBC should **not** be to gain and hold 50% of the audience".) But while the political scandals burned themselves out and the Press left Auntie alone, **Doctor Who** - The Problem refused to resolve itself.

It was ironic that the cancellation happened during the shake-up of the BBC, since the situation was a parallel of the early 1960's when the Corporation felt threatened by the new ITV. Back then, its Michael Grade was called Sydney Newman who also saw the need for popular new formats, one of them called **Doctor Who.** It was never clear why the series had to be "rested" for eighteen months at all; the BBC did not provide a coherent argument at the time and are less likely to now, but the outcry >

demonstrated that the show was still considered a TV institution, particularly by the Press, and the issue highlighted the relationship of the broadcaster to its audience - a relationship that was inevitably changing throughout the decade.

In part one of this article (ref:DWB#77) I discussed the danger of a producer getting too close to a sector of the audience, a sector who are a small minority in comparison with the wider viewing public. Audiences are crucial to programme-makers, especially in times of intense competition, but precise knowledge of who they are is not important. Producers don't usually make an effort to greet their audience in large numbers since it would place them under greater stress; they prefer to use the inefficient ratings system as a rough guide to whether their show is a success in its timeslot and format. On the whole, producers work to the simple principle of "if this pleases me, then hopefully it will please other people" (to quote Verity Lambert).

The professionalism of John Nathan-Turner worked differently. We have seen how his concern with successful elements of the show's past did not add up to a new formula or a ratings-winner. By placing publicity as his top priority he was inadvertently breaking the golden rule of fictional TV: **Don't get personally involved with the audience!** His era coincided with a new necessity in British television - expanding the market to keep costs down, and that meant looking abroad. As Graham Williams often recalls, the BBC was beginning to feel the pinch in the late 70's and the USA was the obvious new market for British programmes; sales for BBC shows to the States rose from £1.8m in 1979 to £5.6m in 1982 - JNT simply went with the flow. But this **Doctor Who** producer had always been interested in America: he has admitted in several interviews that he used to write to US film companies when he was young, and part of his dream came true. When DWM asked him in September 1988 (after yet another announcement of his imminent departure) what he had got out of being a producer of **Doctor Who,** his immediate answer was "It has given me a knowledge of the entertainment industry **in America** which I never dreamed I would ever have...", not the kind of response one would expect from the producer of a British show primarily intended for the British audience who expected to fund it. But if the audience didn't want to watch the JNT version of **Doctor Who, why** was he producer for an entire decade?

The hiatus was necessary, we were told, to "re-think" the show in order for it to return in 1986 "better than ever", but this upheaval never happened. Grade had obviously spotted the show's dwindling audience under JNT's producership, maybe he was genuinely concerned for the status and popularity of **Doctor Who,** but upon seeing the amounts of money the programme was generating for the BBC thanks to the 'marketing energy' of JNT, Grade was perhaps persuaded to keep him in the post. JNT was the best Head of Merchandising that BBC Enterprises never had, and his own success cornered him into a double-career; his own policy of combining production **and** PR transformed the producership into a position no-one wanted and of which he himself was growing tired. (Hence his annual "I'm leaving / I have been persuaded to stay" routine). Here, the BBC was at fault for not taking control of sales and PR from the producer who had a specific job to get on with, and this raises crucial questions for the new producer who will probably not be on the BBC staff.(sic)

The uncertainty hanging over **Doctor Who** exemplified the uncomfortable duel-life of Auntie in the 80's: the BBC had to preserve its public service commitments as a Corporation, yet was being forced to become competitive in a market economy. Co-productions and sales of programme packages made the television world a smaller place, but Auntie was still regarded as a guardian of British culture. Quality costs money - the licence fee wasn't enough and the BBC couldn't take advertising (although what are those trailers for all those BBC publications, records and videos?). In short, Auntie had to take to the world's streets and (gasp!) sell herself.

But what of us, the British viewers? It's **Your** BBC Auntie's publicity machine tells us at her travelling national forums, and we are allowed to voice our opinions on shows like Open Air and Network. But the BBC's attitude is **still** "cavalier, aggressive and arrogant", as the 1977 Annan Committee reported. Why won't Auntie listen, particularly to those who are so dedicated to one of her most enduring shows? Does the 'official recognition' of the DWAS amount to anything above a licence to be ignored? We like to think the BBC is ours; it depends on us after all, but the question of accountability is a problem, bringing us back to the question of audience.

Much was written by fans in the 1980's as to whether we had the right to criticise what we didn't like, but to be a fan one must, by necessity, be a critic since both use the same criteria to justify their positions. Unfortunately, criticism of JNT was rarely constructive and often manifested itself in a grotesque form. Ultimately, we care for the show and feel we must keep it from going astry. We were not alone, as the unprecedented Press coverage of the cancellation and of **DWB**'s Operation **Who** campaign in 1987 demonstrated. But our campaigns failed; we had so much to say but were without voice - Auntie **always** did as she pleased, brandishing that baseball bat in a threatening grip.

The 1985 edition of BBC Broadcasting Research Findings (yes, efforts **are** made to talk to the public occasionally) published the results of a survey which showed that only 2% of the TV and radio audience ever contacted the broadcaster to make a complaint; the majority (41%) in the survey believing it would make no difference and was a waste of time. Almost half thought that the broadcasters were "not very" or "not at all likely" to take notice of a pressure group, but those questioned believed that if enough people complained, the programme-makers **must** take notice. The DWAS can be considered a pressure group in the same league as Mary Whitehouse's NVLA (although their views are somewhat different!). Yet the BBC took her seriously enough to act in the 70's, as opposed to **Doctor Who** fans in the 80's whom Michael Grade dismissed as "a vocal minority". Both groups had Press support, but what happened to us?

Image is important, as JNT will tell you, and the media are often the key to making an impact. Mary Whitehouse and friends have been called 'cranks' just as we have, but she is a recognisable spokesperson - we have relied on many over the years and the shifting DWAS executive has not helped; how many 80's co-ordinators can you name? What has been said on our behalf? In the very first edition of The Celestial Toyroon in 1977, Jeremy Bentham writes of the "dilemma" facing the then-infant DWAS, which was split in its reaction to Hinchcliffe's Hammer Films technique. A decade on, Bentham was mourning the loss of these values and the "drive towards good Gothic drama" in his Did You See..? appearance. The Unfolding Text in 1983 featured extensive criticism of Graham Williams' episodes from Ian Levine, who accused him of "turning it into mock comedy"(p.67). Levine also lavished praise on the new producer and his policies; "by bringing in anything from the series' past you get my vote anyway"(p.85). The same Ian Levine was to take it all back in 1987 when he, and the then DWAS co-ordinator, slammed the same producer for his 'panto in space'. OK, so **we** knew what was happening, but how must this have looked to the BBC? From Auntie's point of view it must have seemed that we were **permanently** dissatisfied with whatever she gave us from the moment fans first got together. The fans' mistake was to voice dissent when the show still reached a **mass audience** in the 70's! We cried "wolf" when the show was popular - so who was going to listen to the same old "it's the producer" argument when it really mattered?

The Art of Pleasing People is fraught with difficulty - it does not become easier over time. Looking back on the 1980's, how will the new producer be able to sleep at night? Jeremy Bentham (no, not **that** one; Jeremy Bentham, the great English philosopher and utilitarian, 1748-1832) once designed a circular prison which he called a 'Panopticon', where each prisoner in his cell could be watched from above although he would not be able to see the watchers. The overall shape of the prison in Bentham's designs was not unlike that of Television Centre in White City. The new producer of **Doctor Who** will be watched from all quarters but should not be made to feel a prisoner - trapped into pleasing BBC management, the viewing public in Britain and overseas, the fans and BBC Enterprises simultaneously: we must all know our place, distance must be preserved. If the producer snubs the fans in order to get on with the job it will be a good sign - a "vocal minority" is a fair description, not an insult. Equally, the BBC should know its place and function - showing See For Yourself annually is only "an enequivocal exercise in public relations masquerading as access and accountability" as the magazine Broadcast termed the edition screened in January. But does the new, aggressive and commercial BBC now know the price of everything and the value of nothing? Was **Doctor Who** cancelled and exploited so vigourously in the USA simply to expand the coffers of Enterprises? Surely not dear old Auntie! If the BBC thought more of money-making than quality television it would have an accountant as Director General...

Time is relative. The JNT version of **Doctor Who** is behind us and the programme will regenerate to rise phoenix-like from the ashes of the 80's into a brand new era. Our video collections and BSB's vintage screenings will show us whether the "memory cheats", but nothing can stop us appreciating the series as a totality that, to us, is **real.** Nothing can prevent that appreciation from showing itself at our conventions and through our magazines; it is a style we choose for ourselves, but the mistakes of the past decade must be shared equally; we must all accept the blame. **Doctor Who** will be better (it would be hard-pushed to be worse), but as for the wreckage of the 80's I must quote our hero, miscast by a confused producer, from a derivative story so typical of its era:- "There should have been another way."

JOHN LOGAN

DARROW BEARS GIFTS FOR HORIZON'S TENTH BIRTHDAY

IF A WEEK is a long time in politics, then ten years can be a life time in fandom. Many societies dwindle and fade, never to see a tenth anniversary. Not so the core of 'Blake's 7' fandom. April saw the tenth anniversary parties for both Horizon and Avon. Both were part of the Space City convention in Chester, which re-united fans with a level of optimism that I haven't seen since the end of the series. The reason? Paul Darrow was in town, bearing gifts from upon high.

Darrow had spoken with Terry (the Almighty) Nation, and brought news to the true believers. Yes, Nation had finished the script for a new **Blake's 7** pilot TV movie. Yes, he had laid down the plot lines for a complete series to follow. Yes, Nation was actively looking for a production deal. Yes, he wanted Paul Darrow and Michael Keating to star in it. And Yes, ol' Tel was considering writing a new B7 novel.

Against the backdrop of such enthusiasm, it is no wonder that everyone was out to have a good time. The gathering of 300 was booked up some **four** months in advance, which shows the interest this annual convention instills in fans in Britain, America and Australia.

One of the biggest talking points of the convention was Darrow's book Avon: A Terrible Aspect, which can still be found in many specialist shops. Well, to be honest, the main talking point was not the book, but the sexual content. "Sweat mingling" has now become Darrow's new catchphrase. In fact, there was a lot of innuendo that weekend, mostly prompted by Darrow who thrived on whipping the largely female audience into a frenzy. It was all done in the best possible taste, though (the beady eye of his Mrs. kept him in line!).

Evidence of the (female) fans' love of the angelic Avon came at the end of the auction, when Darrow offered to sell his doodles. The bidding started at 1p...and ended up at over £100. Now, he's not **that** good an artist, but I suspect the offer of a kiss to the highest bidder may just have swung it! Being the man he is, Darrow had to go the whole hog, and acted out the silently sadistic love scene from **Aftermath,** with the winning bidder playing Servalan!

This instance actually served to highlight how much Darrow knows about the series. As well as the usual backstage stories, he has also taken the time to research **Blake's 7.** He knows how the show fits together, and has made a point of remembering key episodes and scenes. There are not many actors on the convention circuit who take the time to watch a couple of episodes before arriving at a convention, let alone ones that actually win the **Blake's 7** trivial pursuit (which he did on Sunday morning!).

From watching Darrow, it was quite obvious the loves of his life are his wife, **Blake's 7** and Elvis (although not necessarily in that order!). Darrow, who played Elvis in the musical Are You Lonesome Tonight?, displayed his talent for rock 'n' roll dancing on the Saturday night.

As the undoubted star of the show took his bow at the end of the convention, it was obvious that **Blake's 7** was far from dead, and far from forgotten.

JOHN H.ELSEN

BBC2 DEBUT FOR ST:NG

STAR TREK - THE NEXT GENERATION will debut on British television on October 1st, on BBC2!

The series, once a bastion of the mass-audience BBC1, was purchased by the minority BBC channel after BBC1 Controller Jonathan Powell once declared it would never have a home on **his** station.

However it had been assumed that the man - whose apparent aversion to science fiction knows no bounds - had relented and that the series would receive its UK première on mass audience channel BBC1!

Nonetheless BBC2 have assured top class treatment for the series which will be networked at the peak time of 9.00pm.

ITV OUSTED

Although ITV are known to have placed a bid for the series, it is believed Paramount favoured the minority channel BBC2 who would treat **ST:NG** with respect. ITV are notorious for showing American series out of sequence, often missing episodes altogether, as demonstrated by their treatment of **Beauty and the Beast.**

RED DWARF ENTERS PRODUCTION

A FOURTH SERIES of the BBC's cult hit **Red Dwarf** commences shooting on a fourth series within the next month, for transmission on BBC2 in the autumn.

Another mega-expensive production from Paul Jackson, the first three series have proved so successful that the first run of official **Red Dwarf** T-shirts have sold out!

NEWS IN BRIEF

MARK LEONARD, who played Spock's father in the original **Star Trek** series and the feature film **The Search for Spock,** appeared in an episode of **Star Trek: Next Generation** screened in the States in May.

THE ENTERPRISE CREW RACES TO STOP THE GALAXY'S ULTIMATE WEAPON!
STAR TREK
THE NEXT GENERATION
THE NEW NOVEL BY
CARMEN CARTER, PETER DAVID, MICHAEL JAN FRIEDMAN & ROBERT GREENBERGER

KILLING TIME is published in July at £2.99, with DOOMSDAY WOIRLD out in June, also at £2.99.

SOURCES within BSB claim the fledgling station will not be showing **Blake's 7,** because it looks "too old-fashioned". A call to BSB confirms the satellite station will not be taking the series up because they do not feel it has stood the test of time.

RECENT RATINGS show a steep decline for **Land of the Giants,** once Channel 4's chart topper, but now attracting around only 2½ million. Over on BBC2 **Invaders** has been attracting 2 million viewers with **Quantum Leap** ending its first season run with 4½ million viewers, more than **Doctor Who**'s 26th Season!

THREE movie concepts are to be made into television series, as the trend for remakes and revivals within the US film industry continues. Bill & Ted's Excellent Adventure is to be made into a series of 13 half-hour animated episodes by Hanna Barbera, while cult slasher movie series The Omen is to be translated to television by 20th Century Fox. Finally The Witches Of Eastwick is to be adapted to television by NBC, with all leads re-cast.

DARK SHADOWS, a US gothic horror soap opera from the 60's, has enjoyed such a revival on video that NBC have announced they will be making a new series, with original producer Dan Curtis at the helm. Ben Cross has been cast to play the part of Barnabas Collins.

SPECULATION SPOT: It is rumoured that producer George Lucas is planning to bring out his proposed new **Star Wars** movie in 1997, just so that he can tie it in with the **20th** anniversary of the original release of **Star Wars** and the 25th anniversary of his film company Lucas Films. Production wouldn't commence until 1995!

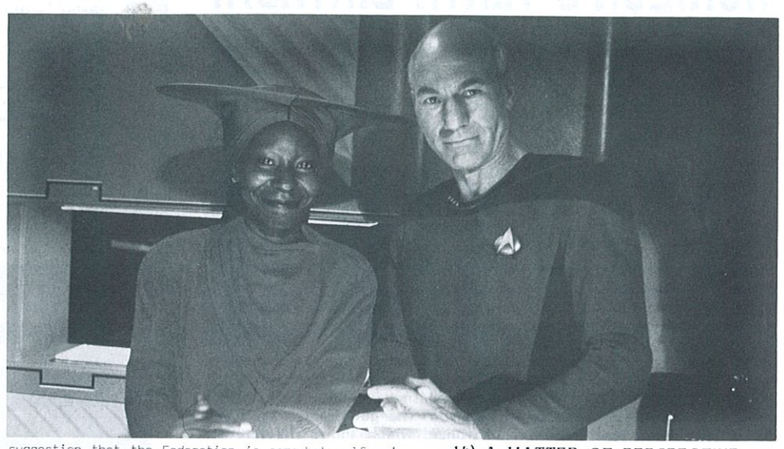
ADVERTISEMENT

Massive 'Doctor Who'
colection for sale.
60's-80's, many rare
items.
SAE for list to:
R.Binnie,
56 Home Street,
4F3,
Edinburgh,
EH3 9NA.

DWB WELCOMES UNSOLICITED ITEMS OF NEWS AND ARTICLES. IF YOU HAVE SOMETHING YOU'D LIKE US TO CONSIDER FOR POSSIBLE PUBLICATION, PLEASE WRITE TO US AT:

D W B,
P.O. BOX 1015,
BRIGHTON,
EAST SUSSEX BN2 2YU.

SEASON THREE EPISODE GUIDE
Part Two: 11 - 15



11) THE HUNTED
Story by Robin Bernheim,
Directed by Cliff Bole

THIS EPISODE contains a strong message about the treatment of veterans that has obvious connections to issues arising from the Vietnam war. It plays almost as though it was originally not written as a **Star Trek** story at all, and only adapted to fit into the series. The Enterprise is visiting a planet that wants to join the Federation to make an evaluation of its suitability. While the ship is in orbit, a man said to be a dangerous prisoner escapes from a lunar detention centre in a stolen vehicle. The Enterprise agrees to assist in his recapture, which proves quite difficult. The escapee is extremely ingenious, but is finally out thought by Data and captured after a very fierce fight. The man turns out to be, not a criminal, but a decorated soldier who has been unable to assimilate back into civilian life after the end of the wars that have beset the planet. Troi is puzzled by the fact that she senses that he is not a violent or aggressive person, despite his behaviour. She learns that he and the other detainees were chemically and physically altered to make them better soldiers. The process is either difficult or impossible to reverse and the planetary government would rather just dump these walking wounded than have to deal with their problem. The soldier escapes from the brig when he is supposed to be beamed back to his captors and rampages through the Enterprise until he finds a way to escape. When he and an armed band seize the ruling council, Picard suggests that they try to reach an accommodation and decrees that the Federation will leave the planet on its own until the problem of veterans is resolved in one way or another.

12) THE HIGH GROUND
Story by Melinda Snodgrass,
Directed bu Gabrielle Beaumont

THERE ARE many potentially exciting elements in this story that get somewhat swept into the background by the Roddenberry soapbox. The Enterprise is on a mission of mercy to a non-Federation planet beset by a separatist movement that has resorted to terrorist activities in its struggle for independence. Worf and Data are accompanying Dr.Crusher on the planet when a bomb goes off. The Doctor refuses their requests to leave the scene and tells Picard that she will not beam back to the ship until other medical assistance arrives. A terrorist materialises suddenly, grabs the doctor and disappears with her before Worf can do anything to stop him. While the Enterprise waits to hear something from her captors, Picard must break the news to Wesley and also ponder why she was taken. Troi says that Wesley needs his strength, but Picard worries that history reveals that strength is of little use when faced with terrorism. The method used by the terrorists to appear and disappear is unknown and undetectable by ordinary means. Wesley, Geordi and Data work to solve this mystery and theorize that it is a variation on a process using inter-dimensional transportation that the Federation abandoned decades ago because of the side effects on human tissue. Picard concludes that the terrorists took Dr.Crusher because they were in need of a doctor. This is indeed the case. Many of them are fatally ill from the use of the device but their leader, Finn, believes the end jusifies the means. He tells the doctor that the Federation preaches morality but intervenes on the side of his enemies with "humanitarian" aid while ignoring the demand of his people for independence. Riker works with the local police to try to find her and is disturbed by the repressive measures that seem necessary to deal with a situation where children may plant bombs. To Beverly(Crusher)'s horror, Finn decides to dramatize his cause by destroying the Enterprise. A commando squad is able to beam aboard and plant a bomb on the warp drive, but Geordi is able to prevent damage. Another squad attacks the bridge and Worf is shot. Picard launches himself at Finn and the two dematerialize together. The doctor is relieved to know the ship was saved but fears that Jean-Luc's defiant attitude will get him killed. Finn reveals that he is attracted to the doctor but also warns her that he may have to kill Picard to force the Federation into making his enemies agree to negotiations. The doctor says to Picard that there are some things she wants to tell him in case they don't get out of this. Just then the lights go out as a rescue team arrives. The Enterprise team has found a way to trace the interdimensional transporter and beam into the terrorists' underground base. Thus the producer's edict that Crusher cannot get her man is observed yet a while longer. Despite all of the action, the bulk of the story is taken up with debating the justifications for using violence to achieve moral goals. One noteworthy development is the suggestion that the Federation is somewhat self-deceptive about its moral purity. This is a departure from the Roddenberry canon that could open up in future storylines.

13) DEJA Q
Story by Richard Danus,
Directed by Les Landau

A PLANET'S MOON is inexplicably falling out of orbit and they will collide with devastating results unless its path can be altered. The Enterprise is desperately seeking some means of diverting it when suddenly that thorn in Jean-Luc(Picard)'s side, Q, materialises dangling nude in mid-air on the bridge. After crashing to the deck and being provided with clothing, Q tells the sceptical bridge crew that he has been cast out of the Q Continuum and sentenced to mortality for his disreputable ways. He claims sanctuary on the Enterprise because Jean-Luc Picard is the closest thing to a friend that he has in the universe. Picard is half-convinced that Q is playing games with them again and is probably responsible for the moon's strange behaviour, so he is consigned to the bridge amid the approach of a plasma cloud which scans the ship. The cloud is actually a life-form with a grudge against Q, and it is seeking revenge. Picard begins to believe Q when the cloud penetrates the ship long enough to attempt to pull Q outside. Geordi is able to adjust the shields to repel it. Data is assigned to watch Q while they work on a solution to the problem of the wandering moon, but Data's actual rôle becomes that of advising the fallen immortal on the mysteries of being human. Q finds it bitterly ironic that Data longs for the very condition which he himself finds so horrifying; he is terrified by sleep and perplexed by hunger, panic-stricken when he injures his back and completely uninterested in improving his manners. He is particularly reluctant to meet up with Guinan again, who sticks a fork into him to prove he is just one of the boys now. But when it becomes necessary to lower the shields to implement a change to alter the moon's deadly course, the cloud is able to seize Q and would have pulled him into space except for Data's intervention. The android's positronic brain is severely overloaded and Geordi and Dr.Crusher are not sure that their joint bio-engineering efforts will save him. Q confesses to Picard that he feels shame when he realizes that he would not be willing to risk himself as Data has done and that he finds life as a human miserable. Data is saved and Q tells him that he is a better human than he. Q steals a shuttle craft and tells the Enterprise crew not to try to save him from his enemies, but they try to help him anyway. Another member of the Q appears on board the shuttle. He is upset because he does not believe that Q is really doing more than taking an easy way out of the pains of mortal life, but his action raises the possibility that he has performed a selfless act and redeemed himself. Rather than face "centuries" of investigations and inquiries, he gives Q back his powers. In a riotous finalé, Q reappears on the bridge accompanied by a meriachi band to pass out cigars and women to the crew. He also says he will give a going away present to his "professor of humanities", and Data experiences a fit of laughter for the first time in his life. When the crew learns that the moon has been pulled back into orbit as well, Picard wonders if Q has indeed learned his lesson, but the alien reappears just long enough to tell him not to count on it.

14) A MATTER OF PERSPECTIVE
Story by Ed Zuckerman,
Directed by Cliff Bole

THE FIRST honest-to-goodness clunker of the season. The writer is either a newcomer who should be banned from the lot or else is a pen name to save the reputation of one of the staff. Riker is just beaming back from a scientific research station in planetary orbit when the station mysteriously explodes, killing the scientist who happens to be the only person there at the time. Riker seems reluctant to discuss what happened during his mission to check progress on a Federation research grant. Then an investigator arrives from the planet to announce that he is arresting Riker for murder. Picard refuses to hand his first officer over without examining the evidence against him. The holodeck is programmed to take testimony from everyone who participated in events on the space station and produces recreations of each person's version of what happened. In Riker's tale the scientist's wife throws herself at him and causes a fight between the two men when the husband attacks him. In the wife's version, Riker is attracted to her and tries to rape her until her husband comes to the rescue. Picard develops his own theory about what happened and how the station was destroyed.

15) YESTERDAY'S ENTERPRISE
Story by Richard Manning, Hans Beimler & Ronald D. Moore
(From a story by Trent Christopher and Eric Stillwell),
Directed by David Carson

THE SERIES hits the high road again with the surprising return of Denise Crosby as Tasha Yar in a complex but satisfying story concocted by fans who are part of the production crew. The Enterprise finds itself sudden confronting a mysterious rip in space just as an object begins to emerge from its depths. Worf says it appears to be a ship, but as Picard moves closer to the observation screen the bridge undergoes a momentary disorientation. When Picard asks for more information, it is Tasha Yar who stands at the security console! What is more, the whole bridge appears different in design, the Starfleet uniforms are somewhat different and Picard seems unconcerned about any of this strangeness. The ship that has now fully emerged from the hole is identified as being the previous vessel named Enterprise, one which went missing and presumed destroyed 22 years ago in a conflict near a Klingon colony. The other Enterprise is very battered and has many casualties. As the inexplicably transformed contemporary Enterprise renders aid to the 125 survivors, only Guinan has some awareness that more is wrong that just the mystery of how the old Enterprise could be here after 22 years. She goes to Picard to insist that things are just not "right" on his Enterprise. He demands to know what sort of things are wrong and is astonished to hear her say that there should be families and children aboard. He is horrified at the idea of children on a war ship, but this is another problem for her - "this is a ship of peace." Somehow she knows that the whole war that the Federation has been fighting against the Klingons for decades is wrong too. She insists that Picard must send the other Enterprise back to where it came from. But that seems morally unthinkable. Sick bay is full of casualties (attired in the uniforms used in the recent **Star Trek** films) and they are not even aware yet of their displacement in time. Picard goes to see the other Enterprise's Captain, Rachel Garrett, who is injured. She tells him how her ship was surrounded by four Romulan War Birds whom they discovered devastating a Klingon colony. They realised the odds were hopeless but went into battle anyway. They had been caught in a huge burst of photon torpedoes just before emerging into this space. She is shocked to learn that they have arrived in the future to meet their own successor ship and that the Federation is locked in desperate conflict with the Klingon Empire. It is undecided what they will do but Tasha works closely with Garrett's first officer to brief him on tactics to use against the Romulans in case it is necessary. They develop a mutual admiration and are very happy in each other's company, but Tasha is made uncomfortable by the way she finds Guinan staring at her in the mess. Guinan confronts Picard once again with her insistence that he must act to wipe out a timeline that cannot be allowed to continue. He is appalled at the idea of sending these people back to certain death based on her intuitions, but she responds that 40 million people have died in a war that should not be happening. He summons his staff officers and tells them of his decision. He has no patience with Riker's objections and tells them that he did not ask them here to get their opinions. He tells them that he has learned to trust Guinan's special wisdom and orders them to prepare the other Enterprise for a return through the hole in time. Garrett tells Picard that he would rather stay here to fight where they could do some good, but he reveals to her in confidence that the war is going far worse than the Federation has been willing to acknowledge. More than half of Starfleet has been lost and it is estimated that they will not be able to hold out more than six months longer. The chance that the timeline can be altered is really the last hope. He speculates that a Starfleet vessel sacrificing itself for a Klingon colony might well be an event that would require Klingon honour to move in new directions in dealing with the Federation.

Meanwhile, Tasha seeks out Guinan and insists on learning what it is she knows about her. She says she knows she should not be here and, when pressed further, tells her she should be dead. Tasha demands to know how she dies, but Guinan knows only that it was a senseless and meaningless death. As the old Enterprise prepares for the journey back, a Klingon scout decloaks and attacks, killing Captain Garrett. Tasha asks Picard to allow her to transfer to the other ship for the trip back as she is the only one left who can make the few seconds they will have to attck the Romulans count for the most. He refuses but she says that Guinan told her she doesn't belong here. He points out that if the timeline continues she could yet live a long life, but she rejects that option. She explains that she was told her death had been empty and she did not like the sound of that. This is her chance to make her death count for something, and Picard finally grants her wish. Three Klingon Birds of Prey suddenly appear and begin an attack. The current Enterprise could out-run them but moves in to protect the old ship until it can get underway. The warp engines are damaged and begin to overload, the bridge is shattered and Riker falls dead. The Klingons demand the surrender of the ship but Picard mutters "that will be the day" and leaps to man what remains of the security console, raking the surrounding KLingons with the last bit of firepower that can be gotten from his dying ship. As the Klingons close for the kill, the old Enterprise moves back through the hole and suddenly everything is restored to the starting point with Picard asking Worf for more information about the object emerging from the strange phenomenon in front of them. But the object is gone and the hole itself is disappearing. The Captain is startled by a call from Guinan, who wants to know if everything is alright on the bridge. In the closing scene Guinan is sitting with Geordi in Ten Forward and quietly asks him to tell her about Tasha Yar.

SEQUELMANIA!

TIM MUNRO REPORTS ON THE CURRENT MOVIE INDUSTRY CRAZE AND CASTS AN EYE OVER ITS POSSIBLE EFFECTS ON THE VIDEO AND SATELLITE INDUSTRY.

AMIDST a generally upbeat DWB#73, there was one piece of news guaranteed to kill the euphoria - Hollywood is about to unleash 'Bill and Ted's Excellent Adventure II' on a world which wasn't exactly ecstatic about the first one! Sadly, this news is unsurprising to anyone who surveys the current cinema scene. Look around and you will see that the movie moguls have a new fixation - sequelmania! As Barry Norman has observed, cinema hoardings now read like the football results - 'Nightmare on Elm Street V', 'Ghostbusters II', etc., etc...

This is not a new phenomenon. There have been sequels almost since movies began. What is new is the sheer number of them now appearing, to the extent that it seems **every** movie **has** to have a sequel!

In the past, the sequel emerged because it made economic sense. If the public flocked to see a movie, there was obviously a demand for whatever that movie had to offer. Therefore the public would pay again to see more of the same, or to find out what happened next. A studio investing in a successful picture's sequel could sleep easier at night, confident that their money was far safer that it would've been on an untried, unproven original project. A similar theory prompts cinema versions of TV hits, and vice versa. Although this is a system which stifles creativity, and makes life very difficult for the real innovators of cinema, you can't really argue with it. After all, what movie mogul dazzled by George Lucas's current celebrity and wealth can be expected to remember those pre-**Star Wars** days when every studio in Hollywood told Lucas that "Space movies don't make money"?

Occasionally, sequels emerged for rock-hard artistic reasons, where a writer or director felt that they still had something more to say on a subject. Lucas himself planned the **Star Wars** sequels long before he made the first movie. **Batman** and **Superman** were dead certainties long before their progenitors were released, although **Batman II** looks more uncertain with every passing day and every inflated salary hike demanded by the original cast.

However, whatever their motivations, sequels didn't predominate as they do now. It was never a hard and fast rule that a successful film had a sequel - and thus was the world spared Citizen Kane II, What Scarlett O'Hara Did Next and The Return Of Lawrence Of Arabia. Suddenly, though, sequels are in. **Ghostbusters II** and **Back to the Future II** did battle in the cinemas which had only recently seen off **Star Trek V, The Fly II, Nightmare on Elm Street IV**...the list is endless! A glance at up-and-coming movies offers little comfort - **more sequels**! If it's been a hit - here comes the sequel!

What is odd is that sequels are now being spawned by movies which flopped in the cinemas (the horrendous **Bill and Ted's Excellent Adventure** being the prime example!). They're even appearing from movies which had been considered dead and buried years ago, **and** from great cinematic classics which can only be devalued by an unnecessary follow-up.

A television fan who only ventures into cinemas to see the latest **Star Trek** film (or to picket it, in the case of 'Starfleet Academy') may say "So what ?" Well, here's what - in the age of the satellite and video explosion, the border between cinema and television is becoming more blurred every day. The vast majority of movies are now made with one eye on their video and television sales - **Batman** being a prime example - and expected to make far more on video than it did in the theatres. The many films financed by Channel 4, such as My Beautiful Laundrette, are inevitably aimed more at small-screen presentation, even when they enjoy an initial cinematic release.

Movies are already proving to be the backbone of satellite stations. The proliferation of channels which satellite brings creates a massive demand for material to fill air-time, and the vast majority of these stations simply cannot afford to splash out on BBC or ITV-type quality shows. Thus the quickest, cheapest way to bolster their otherwise weak schedules with a bit of decent viewing is to buy feature films. Not all channels are as committed to quality as BSB appears to be. Take away its movie channel and Murdoch's Sky would have **very** little to crow about (and the extravagent Sky Movie adverts currently polluting your screens keep very quiet about the innumerable nights when the best they have to offer is endless re-runs of Peter Cushing's **Doctor Who and the Daleks** or Carry On Up The Khyber!).

In other words, movies might one day be your last chance, apart from your trusty video recorder, of actually finding something worth watching amidst Jameson, Bough, Cheggers and appalling American and Australian day time soaps. The question is, will the cinema industry provide freshness, innovation, something new and different - or will they drift on their current course, producing increasingly tired, formula-ridden, but "safe", rehashes of earlier successes ?

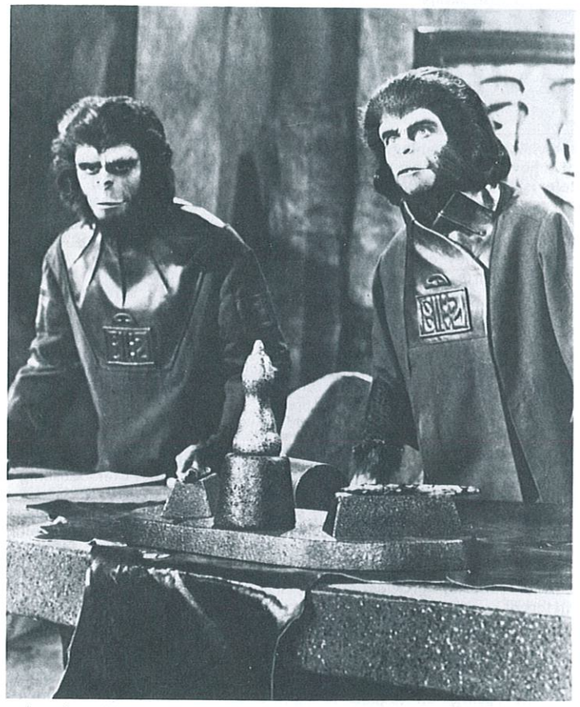
Satellite, like video before it, is going to revolutionize the movie business and movie finance. Video is already responsible for the upsurge in sequels brought about by follow-ups to movies which were not even cinema hits - it may even be to blame for the rash of sequels to movies which are ten to fifteen years old.

Economic viability no longer rests on a film's ability to lure people from their arm-chairs. It is possible for a film to flop, but to earn its keep via video rental and sell-through. The results can be for good or ill - it is not without precedent for a superb movie, richly deserving or needing a sequel, to bomb. Fortunately, such a film now has a second chance to find its audience, and the sequel becomes a real possibility. The best example is Russell Mulcahy's Highlander, a brilliant film which met with lukewarm response on first release. Mulcahy already had a sequel in mind; one which would elaborate on the original and explain its more confused points. It seemed that this second film would never see the light of day - until, as Mulcahy puts it, "Highlander found its audience on video", and became a financial success. Mulcahy is now making his sequel, Highlander 2020. The result should be smiles all round, but then, Mulcahy's work is liable to be a labour of love. Not all the recent spate of sequels are, or will be, so benevolent to their source material. They may simply be make-a-fast-buck jobs inspired by simple financial dictates, like the infamous latter Frankenstein pictures which rolled out of Universal in the late 1940's (i.e. Ghost Of Frankenstein, Frankenstein Meets The Wolf Man, Frankenstein And Eric Pode Of Croydon, etc., etc., ad nauseum).

Having made old material profitable, video is now causing the resurrection of concepts long-since deemed to have run their course. For instance, currently in production, pre-production or >

under active consideration are (at random) **Planet of the Apes VI, The Omen IV, Flash Gordon II, Flesh Gordon II, Aliens III** and **Blade Runner II.** Outside our genre, the off/on saga of a new Carry On movie has become as much an annual event as Coast to Coast insisting that **Doctor Who - The Time Lord** will be made this year, honest guv! When this sort of thing starts to happen, you begin to wonder if Citizen Kane II is such a ludicrous proposition after all. Let's face it, fifteen years ago movie buffs would've scoffed at the very idea of a sequel to Phycho (yes, Phycho IV is currently being scripted, by its original author!).

In the early 1970's, Twentieth Century Fox squeezed every last dollar they could get out of **Planet of the Apes.** They made five movies, one short-lived television series, a further cartoon series (justly famed for its sheer awfulness) and sanctioned enough merchandise to sink the Titanic. By 1975 they judged the idea exhausted. With the death of producer Arthur P. Jacobs, and the cruelly premature cancellation of the television show, they abandoned the concept. The fifth and final film, **Battle for the Planet of the Apes,** is a severe disappointment. Done on the cheap, it was a cynical attempt to make maximum profit for minimal outlay before the bandwagon burst a tyre, and was rendered pointless by clumsy last-minute editing.



So why, fifteen years later, is a new 'Apes' saga in the works? Simple; the existing Apes material is doing very nicely thank you on video and television sales. It's an attractive package for television companies - five films and fourteen television episodes. But if it's popular, and it is, they'll want more. So, here comes **Planet of the Apes - The Fourth War** to keep the phenomenon bubbling along.

As a fan, I await the prospect with trepidation. After all, do we **need** a sixth Apes film? It may be that the project is a labour of love, devised by some ardent Apes fan who will treat the subject with respect, ensuring a decent budget and good script. Hopefully, he knows that he must conform to the carefully established continuity, but must also avoid answering the many questions left by **Battle,** which gave the series much of its fascination. Roddy McDowell's involvement is a good sign, but no 100% guarantee of quality. It is all too likely that the film will be a cheap cash-in on audience loyalty. The title alone conjures up a run-around shoot-out between Apes and mutants, which in essence is all **Battle** was. **The Fourth War** could be a fitting finalé to a fine series, atoning for **Battle** - but only if it is done with faith and respect; if there is more to it than a new outing for old costumes and ideas.

On the other hand, a fourth **Omen** is long overdue. There were originally intended to be five **Omen** films, following Damien Thorn to the Whitehouse and Armageddon. When **Damien - Omen II** did badly at the box office, the series ended prematurely in the so-called **The Final Conflict.** This third film's contrived nature is plain to see - there is something feeble about its desperate attempts to draw links between the Book Of Revelations and the film's more mundane events, and Damien is stabbed to death in a scene which could teach Kevin Clarke a thing or two about anti-climaxes. Since he is only stabbed by **one** dagger of Megido, and the previous films stated categorically that he had to be stabbed by **all** of them, there are plenty of openings for a sequel, and more than enough loose ends which **need** one! Even more juicy, from a fan's viewpoint, is the oft-mooted prospect of the definitive Damien Thorn, Jonathan Scott-Taylor, tackling the rôle of the Anti-Christ's son (poor old Sam Neill - outdone by an actor who was only fourteen at the time!).

But again, one must query the motivation behind this new movie. It's seven years since **The Final Conflict,** and the need for a more satisfactory resolution has been apparent all that time! If artistic considerations were uppermost in their minds, Twentieth Century Fox would've made **Omen IV** years ago. Will it be a worthy continuation of the series, or just a cheap cash-in on a popular name, made because the first three films are doing well on sell-through? Time will tell.

But at least **Omen IV could** be a good thing. It's difficult to see any good in the proposed **Blade Runner II.** The first **Blade Runner** was one of the finest SF movies ever made. Despite crude re-editing and a happy ending imposed by a spineless studio, it can aptly be called the **2001** of the 80's. It is also a self-contained movie, which doesn't **need** a sequel and, in the old way of things, would never have spawned one. But it's done well on video and television, it's earned a fair whack over seven years - so they make a sequel! Almost certainly Harrison Ford-less, definitely Ridley Scott-less, but what the hell? People will pay for the name...won't they? It's being filmed on the Gotham City backlot built for **Batman,** so the producers probably think they're onto a way of making lots of money for little imaginative financial outlay. It matters not a jot that the existance of an inferior sequel always detracts from the prestige of the original, no matter how good it was, and that some of the mud hurled at the cheap rip-off sequel will invitably adhere to the classic progenitor.

Similar doubts apply to **Alien III.** James Cameron's **Aliens** was that astonishing rarity - a sequel which was **better** than the original, and enhanced the source material. Sigourney Waever's involvement is testament to that. The third movie is Cameron-less, Ridley Scott-less, and currently threatened to be Weaver-less! Perhaps the producers hoped that nobody would notice. It might work too, provided there is a strong script and director, and if Sigourney Weaver isn't involved there must be strong characters worthy enough to fill Ripley's shoes. But somehow, I can hear the studio bosses now: "People only wanna see the aliens ripping out chests! Who **needs** Sigourney Weaver?!" It would be tragic if an **Alien** series went the way of **Friday the 13th** and Police Academy's pointless rehashings of the same basic format. In the current climate, this could happen all too easily.

Even if you avoid movies on television like the plague and never venture into a cinema, there's no cause for complacency. Where Hollywood leads, television often follows, and telly buffs can have their memories desecrated too. It's happening in America even now - Perry Mason, Columbo, Kojak, Ironside, The Munsters ...they're all lumbering out of the archives, being dusted off and revived. Even **The Six Million Dollar Man** and **The Bionic Woman** have donned corsets and wigs to brave the cold world of the 1990's. If these revivals are done properly, fair enough, but they ain't all **Star Trek - The Next Generation.** That particular show is true to the vision of its predecessor because it was launched by people who **knew** the original series inside out through personal experience. Not all revivals/sequels will be so benevolent. We have already narrowly escaped the prospect of a US-made McGoohan-less revival of **The Prisoner.** There could be worse (although it's difficult to envisage what **could** be worse than that!) to come.

The benefits of video have been enormous - without them, we'd never have got the **Highlander** sequel, and many fine movies would lie rotting in the vaults. But I can't help thinking it's all getting a bit out of hand - sequels are becoming the rule rather than the exception, especially in our genre, and that's **bad.** Bad for the movies, few of which need or catered for sequels in the first place, and bad for the cinema because it's increasingly difficult to get an original project off the ground. The words "Do we **really need** a sequel?" should be heard more often in Hollywood, instead of being drowned out by the noise of accountants' calculators. Satellite television's demands for more of successful material will only exacerbate the problem and I, for one, do not wish to spend my declining years hunting the airwaves in vain for a spark of originality amidst **Alien XXIII, Blade Runner XIV** and **Star Trek - The Fifth Generation.** When you hear that they're seriously discussing Gone With The Wind II (I kid you not!), you **know** that something's rotten in the state of California!

Oh...and **Flash Gordon II?** Great! But if they can't get Max Von Sydow, they ain't got a movie!

TIM MUNRO

BUSINESS AS USUAL

GL: HAVE THE RECENT PROBLEMS surrounding the 'Doctor Who' list been ironed out now?
PD-E: Yes, in as much as anyone can foresee the future. There are still some things that I can't talk about because there may be some litigation contemplated by ourselves or by other parties to do with the sale that was pending. I have been told to just get on with it because we lost a certain amount of time during the period that the list was being bid for by other parties. It was felt that it would be unreasonable to do any work on it then because it looked like the list was going to be bought. Basically I don't think the **Doctor Who** list can afford to lose any more impetus and so I'm getting on with it. Everyone here thinks that's the best thing and we're very pleased that we're still publishing the books.

How close did the list come to being sold?
Extremely close, and the reason it wasn't was because the other party pulled out at the last minute. We were all rather pleased that the sale didn't go through because it enables W.H.Allen to keep an interesting and profitable line of publishing, and it preserves the continuity because it ensures that I stay in my post as editor which couldn't have been guaranteed if there was another publisher taking over.

What was the cause for all the uncertainty over the last few months?
For W.H.Allen as a whole, it's part of a malaise which is affecting all of the publishing industry. The book publishing world is becoming increasingly multi-national and dominated by very large companies, most of whom have international interests. They're still moderately successful, although you have to take into account that even these large international corporations have been making substantial staff cuts in some quarters. At the other end of the scale you've got very small publishers, what we might call 'niche' publishers, who publish very specialised things in very specialised markets, and some of them are doing very well. Then there are very, very few of what you might call medium-sized publishers. It's a size of operation that's very hard to sustain and W.H.Allen was a medium-sized publisher. You have to be able to match the large corporations in terms of publicity, marketing, advertising etc., and bidding for books - the huge amounts of advances that you have to pay out to get good books or well known authors. So of course you're producing far less books a year and it's a very difficult size for a publishing company to be.

I think that possibly when Virgin bought W.H.Allen they underestimated the length of time and the amount of financial investment that would be required to turn a medium-sized and fairly downmarket publishing house into a successful operation, and what's happened basically is they've had to retrench considerably. The company expanded a lot to start with, and we had some amazingly good books on our lists, but the debts were mounting too and I think it all got a bit too much so it was decided to cut the whole thing right back to the core business and start again, building up from scratch, which is happening now.

Has the 'Doctor Who' schedule for this year been affected to any great extent?
No, but it's been affected slightly because we had originally intended bringing out **Remembrance of the Daleks** in April and we've had to put it back to June, simply because after we'd released **The Space Pirates** it seemed certain that the list was going to be sold. Although there's been some rearrangement in the order, after that it's pretty much as before.

Supposing the 'Doctor Who' range was still producing eleven or so new novels a year, do you think the recent problems might have necessitated a slowing down in this rate, or is it luck that the schedule has naturally diminished?
The list would either have been sold to another publisher, or it would have carried on exactly the same. One of the areas that we've axed is the entire mass market fiction publishing. Now, when you cut out all of these hopefully blockbusting novels and the vast publicity efforts that you have to put behind those, something like the regular, steady **Doctor Who** publishing takes on a new importance, and far from wanting to cut it down I think we would want to do a lot more. It's just a shame that there aren't any more stories to novelise.

What direction will the series be taking after Season 26 has been published?
Basically there will be three strings to the bow of **Doctor Who** publishing. The first, and possibly least important, is going to be the re-releasing of old Target novelisations with new covers on a rolling basis. This is for the benefit of collectors and new customers, because we think there will always be some demand for the old Target novelisations.

Will this include the updating of covers of books already in print generally, or just limited to those coming out on BBC Video?
Initially it will be the ones coming out on BBC Video, simply because it seems crazy not to. We can use the same colour artwork which is excellent, and not only are they coming out on BBC Video but they're also the ones being shown on BSB. It's hard to tell exactly what we're going to do in 1991, because reprints you can do at fairly short notice. If for some reason the BBC videos dry up, or it seems like such a good idea that we want more than the BBC are doing on video, then we'd certainly do others. I anticipate that we will gradually republish all 150 and then carry on and do them again and again. Obviously the market for these reprints will be restricted - it won't be as big as for a new book - but on the other hand it will be useful because there will be completists who want to buy them just because they've got a new cover, and there will be other people who won't have had those particular books and who'll buy them regardless.

There have been some pretty appalling books which could do with being completely rewritten, let alone rejacketted.
My vision of **Doctor Who** in the widest possible sense is that it's a living, growing sort of entity, it's more than just a television programme, although the TV programme has to be the single most important element in the entire **Doctor Who** business. I am concerned with the bits of the **Doctor Who** tree that are still growing and I think that that's the right route to take. The earlier novels, when they were written, were written with children in mind. That's how it was then and of course it's different now, but we shouldn't really look back and try to change the past.

Not even the shallow 110-page script rehashes?
That's how they were written. As I say I'm reluctant to tinker with the past - I'd rather look to the future.

The second string to the bow is large-format non-fiction books. Firstly there are the ones we're doing this year which are the paperback editions of Cybermen and 25 Glorious Years, the former of which we're expecting great things of as it's a very well-produced book and it hasn't previously had wide distribution.

Next year could be a problem because I had intended to do a book which would have been called 'Daleks' (compiled by the Frame team), but we still haven't received Roger Hancock's agreement to let us do that, which is a shame...

But hardly surprising.
...A lot of work's been done on the book already and it would have been very, very good. Obviously it would have gone alongside Cybermen perfectly and another book being planned called Monsters. It would be very difficult to get Daleks published in 1991 now, even if Roger Hancock agreed tomorrow, but I will keep trying.

Beyond that the dates are a little more tenuous and it will depend on what books get finished first. As already mentioned we've got Monsters which sort of completes my theoretical trilogy of covering the monsters from **Doctor Who** - Cybermen, Daleks and then this third book which will cover a good selection of the others. That's by Adrian Rigglesford and Andrew Skilleter and it's going to look great. It will be Cybermen-like in a way but, obviously because it's going to cover lots of different monsters, each one will have its own treatment.

With Skilleter's involvement can we assume there will be a predominant reliance on artwork as opposed to photographic material?
It certainly won't be all artwork, although there will be rather more than there has previously been in large format W.H.Allen books. The idea is that Andrew will do some colour full-page illustrations for each of the monsters.

'Timelord' is basically a role-playing game. You may remember that FASA did a role-playing game some years ago and their licence has now expired. This is going to be co-written by myself and a chap called Ian Marsh who used to be the editor of White Dwarf magazine, and he's also written lots of articles for other gaming magazines so he's very experienced in this business. We're hoping it will have a wider appeal than FASA's because it will be a much simpler but very elegant game system. In fact we're anticipating that some people will want to buy it just because of the amount of reference material in it, like descriptions of every single companion and that sort of thing.

We've also got a book coming from John Peel which has the working title of 'Gallifrey', which is going to be about the Doctor and his home world. It will be a study, but John will make it

clear what bits are rooted in fact, in as much as they have definitely appeared on TV, and a bit of speculation where he is trying to piece together the background of the Doctor's past.

Hopefully it will be an improvement on his 'Official Doctor Who and the Daleks Book'?
My main problem with the Official Dalek Book was not so much the text as the choice and reproduction of the photographs. I don't claim to be an expert on the Daleks myself, so I'm in no position to judge the written content.

These specials will be coming out at the rate of one or two a year, and I'm looking to doing more, as long as the market's there to buy them.

The third string is obviously fiction. It's progressing at a snail's pace unfortunately because of all the recent problems and the fact that we've just moved offices and I'm still working in a cave full of boxes and crates and people building offices around me. But I've reached the point now where JNT and I have agreed on everything about the first four-book series, including the overall structure and the linking plot-line that we want to use, and all I've got to do now is type it up and send this out to all the 100 or so people who've already written in saying they want to be potential authors. I shall ask them to submit work and then I'll start commissioning on the strength of this work. Obviously I'll be overwhelmed with people writing in and probably for the first four books I'll try and choose established authors that I know I can rely on to bring work in quickly and on schedule.

Has a cross-section of established authors and fans applied?
They include those established authors who bothered to write in and I will be contacting others. I think I'd rather not name names at this early stage. Most of them are fans who want to write original **Doctor Who**. Some of them wrote in years ago but most of them quite recently on hearing original fiction was looking likely. There's even someone who's appeared in an acting rôle in **Doctor Who**!

Are you still inviting applications?
Sure, I'll send out my little pack of goodies to anyone who's interested. All I can say is please be patient - it will be available when I can get a day when I haven't got anything else to do and I can sit down at my word processor and actually type the thing up! It will help when I appoint my new assistant in a month or so.

Presumably it will be the framework for a proposed alternative Season 27?
That's right. I'm looking at continuing on from the end of Season 26 and I like the idea of doing short connected series of books so that you can almost see them as successive seasons of TV stories. There will be four stories right away with Sylvester and Sophie's characters, and then I'll have hopefully a bit of a breathing space in which I can plan as many more of these as I can do. As long as there are still people who are interested in reading **Doctor Who** books, I'll carry on producing them.

Will they be the same format as the standard range?
They'll be the same size, what we call A format, as the standard range, but they won't be published under the Target imprint. They'll be thicker because they're going to be longer. Target novelisations are something like 40-50,000 words usually, although they've been getting longer recently. I'm looking at 85,000 words, almost double the length. I'm also going to talk with the designers to see how they can make the covers and the whole packaging still look as though it's obviously **Doctor Who,** but make it significantly different from the **Doctor Who** range of novelisations. This is because I don't want people to confuse them and what's more I don't want most booksellers to put them next door to each other - I want them to go on the mainstream science fiction and fantasy shelves.

Are the books generally still selling well?
Very well, better in fact. Since about the middle of last year with the release of **The Chase,** there has been a gradual uplift. Certainly I'm expecting **Remembrance of the Daleks** to sell extremely well. The Programme Guide sold out of its first printing of between 25-30,000 and I'm arranging a reprint now.

How many copies does a book have to sell these days to break even?
That's not really how we cost them so I don't know, but certainly they make money at the level of sales we're having at the moment. We wouldn't publish them if they didn't. They would be worthwhile even at substantially lower levels of sales.

Are you generally optimistic then for the future of 'Doctor Who' in print?
I think it's very dependent on the future of **Doctor Who** on the screen. As far as I have any control I'm optimistic about the things that I can do. Had the list been sold to another publisher I still would have been optimistic about the future of **Doctor Who** publishing. The large question really is whether **Doctor Who** will remain popular or become more popular or less popular and I think book publishing does have some impact on that. But the main impact on the popularity of the concept of **Doctor Who** is the TV series. The feature film no doubt will have some impact if and when it appears, but mainly it is the programme on TV which is what determines the success or otherwise of the entire **Doctor Who** phenomenon.

Peter Darvill-Evans, Thank you very much.

INTERVIEW CONDUCTED AND TRANSCRIBED BY
BY GARY LEIGH ON MAY 10th, 1990

TERRANCE DICKS — END OF AN ERA

By RANDALL D. LARSON

OF ALL THE VARIOUS SERIES OF BOOKS which have spawned as a result of successful television shows, none have been as numerous or as successful as Target Book's 'Doctor Who' range. And of the many writers who have novelized episodes of 'Doctor Who', none have been as prolific as Terrance Dicks, one of the TV show's early script editors who found himself writing nearly half of the show's more than 150 novelizations.

Dicks' first novelization was an adaption of Robert Holmes' teleplay, 'Spearhead from Space', which appeared in 1974 as 'Doctor Who and the Auton Invasion'. Since then, he's written more than sixty 'Doctor Who' books, all based on serial scripts, and succeeded in making a name for himself as a writer of children's books.

Interviewed about his 'Doctor Who' novelizations, Terrance Dicks provides some insight into the whole concept of TV-tie-in books, how and why they are produced, and the unique approaches taken by writers like Dicks in transforming a teleplay into a novel.

RL: What do you feel is the rôle of the novelist in adapting a 'Doctor Who' script into a novel medium?
Terrance Dicks: I see the task of novelization as that of reproducing all the effect of watching the TV show in the reader's head. Sometimes, with no budgetary restrictions, you can even improve on it!

How did you manage to transform a very visual-orientated story into a linear one while retaining the same sense of excitement and scope?
It's basically a matter of re-creating on the page the effect of a scene in the television show. With the television show, you have the effect of the whole of the medium, so you have lighting, you have actors, you have sound effects, you have special effects, whatever. With a book, you simply have the effects of the words on the page and the mind of the reader. So the idea is to use one so as to recreate the other. It's a more direct sort of interplay between writer and reader - a kind of almost one-to-one thing. The advantage that you have on the page, which you don't have on television, is that you can show more what people are feeling and thinking. That's easier to convey in prose than it is on the screen, because on-screen you've got to do voice-overs and so on which always seemed to me to be a little clumsy and which, as a scriptwriter, I never liked to do. But what you can do in a book is get inside people's heads and describe their thoughts and their emotions.

To what extent are you able to convey your own voice as a writer - to voice your own point of view or your own ideas - and to which extent are you bound to the script written by, in many cases, somebody else?
I think anything you write, in a sense, comes out in your own voice, but the difference here is that it's a more neutral voice. In this particular operation, when you're perhaps trying to convey the scriptwriter's voice (and his voice has been kind of transmuted by all these other contributions because television is collaborative by nature), so really it's more of a neutral and technical process. I don't think you're so much expressing your individuality as you are exercising your professional skill. I now write as many or more straightforward books that are not **Doctor Who** books - and then it's very much a matter of expressing your own voice and your own tone. But the technical thing of a novelization is not quite the same. It's more like a good and fussy director, who knows absolutely straightforward shootings can sometimes be the best thing for the script, and a good and fussy writer who writes them in a fairly straightforward and plain way. This, I feel, is the best way of tackling that.

Were there any particular 'Doctor Who' books that gave you a special challenge or were particularly memorable to write?
It's very hard to distinguish over so many. I think I used to enjoy doing the work of particular scriptwriters like Bob Baker and Dave Martin or Robert Holmes, where the material was particularly good, and then you would kind of get more of a buzz out of trying to capture that in a book. Sometimes there will be technical problems; I mean, in some of the later ones, I used to find a great number of inconsistencies, and there will be a kind of enjoyment in ironing that out and making it coherent.

Does the phenomenal popularity of the 'Doctor Who' series give you any challenges or advantages as a novelizer?
In my case, particularly as I've written so many, sometimes in the reviews I'll get "not as good as his last one" or sometimes I'll get "considerably better". You tend to get compared with yourself when you've done so many. But otherwise, it's very gratifying to know that there's a keen audience there.

Do you try to be completely faithful to the original script when you're adapting it into a novel, or are you allowed latitude to make changes?
I keep as faithfully to the scripts as I can, occasionally cutting and condensing for dramatic effect, sometimes filling in background.

Having been there alomost from the start of both the TV and novel series, what is your opinion or feeling of the way the novels have gone?
I don't know, because I never read anybody's but my own, simply because I think it might confuse me in some way or another, so I really don't know what the other novelizations are.

What kind of co-operation do you receive from the BBC when you're novelizing a script?
Once the copyright side has gone through, you get scripts from the script archives or, more recently, a video if it's available, which is all you need really. In the old days before video recorders, I would arrange a showing at the BBC and take notes, but now I will almost always have a cassette and I have a video recorder beside my desk. Sometimes the old situation pertains with older ones, where the video isn't available - sometimes it's been erased or it's been lost or sometimes you might only get one episode or something like that. But whatever I can get helps.

Does the average length of an episode or series of episodes affect how they are adapted into a novel of fixed length?
It can be a problem either way. On the last two **Doctor Who** books I've done - **Planet of Giants** and **The Space Pirates** - I had opposite problems. **Planet of Giants** was very short - a four-parter cut down to three episodes - and the problem then was expanding the material to make a decent-length book. **The Space Pirates** was a six-parter packed with incidents, and the problem there was simply getting the whole thing into a book of reasonable length. That's the kind of stretching or compressing operation you'll find. The books can vary in length, though. For a shortish book they will use a larger type face and more white space, and for a longer book they will use smaller print and decrease the margins so you can run to a few extra pages. There are limits, but they are broad limits. You have to get within certain parameters rather than hitting it on the nose every time.

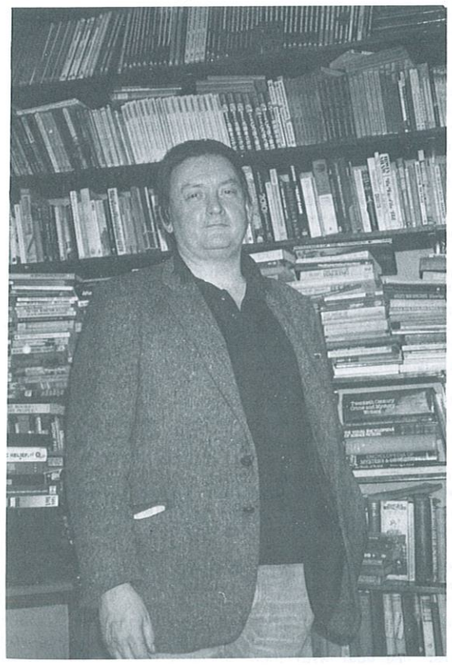
To what extent are the 'Doctor Who' novels simply take-offs on the series and to what extent to you feel they stand up as science fiction books on their own?
Well, I very much hope they stand on their own because, again, in the days before video reecorders, they were often read by people who hadn't seen those particular shows, and perhaps wouldn't have an opportunity to. Obviously they are dependent and are supported by the series.

What kind of response have you received from fans and readers of the books?
It's nearly always been a favourable response. Occasionally, I think simply because I've written so many, they will say that one is not up to my usual standard. My theory is that I get more often compared to myself than anyone else, so the worse they will say is "Come on, you can do better than this - your last one was a lot better!"

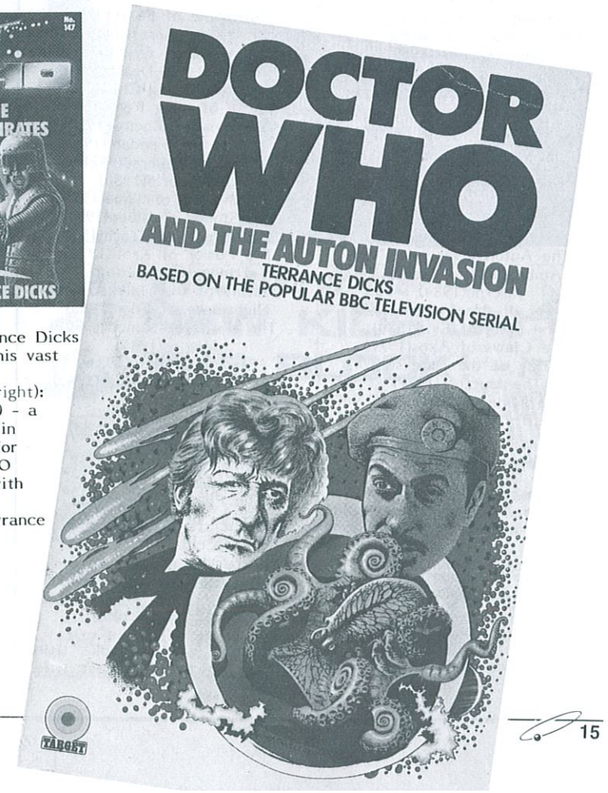
Have any of your 'Doctor Who' books appeared under a pseudonym or any name other than your own?
Nope. All the books are under my own name.

Have you written any novelizations of other TV shows or movies?
No, I haven't. I got into writing books through novelizations but I am not particularly keen to think of myself as a novelizer. I wouldn't want to do anything other than **Doctor Who.**

But the 'Doctor Who' books gave you the opportunity to become a writer of books rather than only of scripts?
Yes, it was a great advantage at the beginning of my career as a book writer. I always say there's a Catch-22 in becoming a writer, in that you can't sell books until you're well-known and you can't get well-known until you've sold books. And this is a thing that we all have to go through. **Doctor Who** gave me an enormous boost at that stage of my career. What happened was, when I'd written **Doctor Who** books, I was established as a writer of a best-selling series, so therefore it was comparatively easy for me to sell books to other publishers, so I'm very grateful to that, and I'm now pretty well-established as a children's writer, in England certainly.



(Left): Terrance Dicks at home in his vast library,
(Above and right): 1974 to 1990 - a vast change in appearance for Target's WHO range, but with the familiar touch of Terrance Dicks.



Will you still be doing any more 'Doctor Who' books at this point ?
They're getting fewer and fewer. The only one on the stocks at the moment is the novelization of the stage play and that's tied up in various contractual problems, but I hope to novelize that when we get those resolved. But most of the **Doctor Who** scripts that have the copyright clearances have now been done either by me or by someone else.

Do you think there'll ever be a chance of your writing new 'Doctor Who' novels, not based on existing scripts but brand new stories based on the series, which has become so popular with the 'Star Trek' books in America ?
I think Target has been negotiating with the BBC to get permission to do that.

Would you be able or interested in doing some of those ?
Oh sure. **Star Trek** has got a huge tradition of original fiction, and there's no reason why **Who** shouldn't go the same way. It was simply because **Star Trek** was only on for three years, so they ran out of source much, much quicker and they had to go that route. The BBC, with **Doctor Who**, had 25 years so it's taken us a long time to get to that point, but we have now reached it where there is very little more to be done.

Is there a particular direction you'd like to see taken in original 'Who books ?
No, not really. I mean, the scope of the series gives you plenty of room, you see. There's the question of which Doctor you do, and how you set them in the whole context of the adventures, but I think that's easy enough. If you take the basic premise that we haven't seen every adventure the Doctor has had, you can do the sort of Sherlock Holmes thing where occasionally in some of the stories the Doctor makes a passing reference to something or other - like in Sherlock Holmes when Watson says "The world is not ready for the story of the Giant Rat of Sumatra" or something like that. There were plenty of allusions like that in the **Who** body of work which you could pick up and write a whole book around.

I hope that works out.
Yes, it would be nice to keep it withing the tradition.

(This interview with Terrance Dicks was conducted for the forthcoming book, Fantastic Film Novelizations and Movie Tie-Ins - New Jersey: Scarecrow Press - which examines the work of more than forty novelization authors as well as providing a comprehensive bibliography of both British and American movie tie-in books)

BIBLIOGRAPHY OF TERRANCE DICKS' CONTRIBUTION TO W.H.ALLEN'S TARGET RANGE OF 'DOCTOR WHO' NOVELIZATIONS

<u>William Hartnell</u>
An Unearthly Child(1981)*
Planet of Giants(1990)
Dalek Invasion of Earth(1977)*
The Smugglers(1989)

<u>Patrick Troughton</u>
The Faceless Ones(1986)
The Abominable Snowmen(1974)
The Web of Fear(1976)
The Wheel in Space(1988)
The Krotons(1985)
The Seeds of Death(1986)
The Space Pirates(1990)

<u>Jon Pertwee</u>
The Auton Invasion(1974)*
The Ambassadors of Death(1987)
Inferno(1984)
Terror of the Autons(1975)
The Mind of Evil(1985)
The Claws of Axos(1977)
The Day of the Daleks(1974)
The Mutants(1977)
The Time Monster(1985)
The Three Doctors(1975)
Carnival of Monsters(1977)
Planet of the Daleks(1976)
The Time Warrior(1978)
Death to the Daleks(1978)
The Monster of Peladon(1980)
Planet of the Spiders(1975)

<u>Tom Baker</u>
The Giant Robot(1975)*
Genesis of the Daleks(1976)
Revenge of the Cybermen(1976)
The Loch Ness Monster(1976)*
Planet of Evil(1977)
Pyramids of Mars(1976)
Android Invasion(1978)
Brain of Morbius(1977)
The Hand of Fear(1979)
The Deadly Assassin(1977)
The Face of Evil(1978)
The Robots of Death(1979)
The Talons of Weng-Chiang(1977)
Horror of Fang Rock(1978)
The Invisible Enemy(1979)
Image of the Fendahl(1979)
The Sunmakers(1982)
Underworld(1980)
The Invasion of Time(1980)
The Stones of Blood(1980)
The Androids of Tara(1980)
The Power of Kroll(1980)
The Armageddon Factor(1980)
Destiny of the Daleks(1979)
Nightmare of Eden(1980)
The Horns of Nimon(1980)
Meglos(1982)
State of Decay(1981)
The Keeper of Traken(1982)

<u>Peter Davison</u>
Four to Doomsday(1983)
Kinda(1984)
Arc of Infinity(1983)
Snakedance(1984)
The Five Doctors(1983)
Warriors of the Deep(1984)
The Caves of Androzani(1984)

<u>Colin Baker</u>
The Mysterious Planet(1987)

<u>Sylvester McCoy</u>
-

*Indicates where book title differs to the broadcast title

JEREMY BENTHAM's Video Projection (ref:DWB#75) was an interesting little speculation, but while I think it was a fair assessment of certain aspects of the subject (the growing demand for expanded releases, etc.), in other areas I think balance was lacking slightly.

On the subject of hardware, especially, Jeremy seemed to be putting all the consumers' eggs in one basket, to the effect that the article could almost have been subtitled Three Cheers for CD Video - Let's All Rush Out and Buy One **Now**!! It concentrated on pushing one rather dubious medium without even **mentioning** its main (and I would say superior in its versatility) rival. CDV is a dead-end dependant only on what the disc producers release, while tape - no matter what its quality limitations - will **always** be popularly welcome for its recording and re-recording capacity.

I was simply **astounded** that in the two whole pages, Jeremy never **once** mentioned JVC's Super VHS format (or, for that matter, Super Beta or the as-yet unseen in the UK ED Beta, although to be fair these came too late to save the general format and are hardly relevant)! As he observed, VHS was "the poorest of the three domestically available systems", but Super VHS renders this objection totally baseless. To talk technical for the moment for the benefit of the uninitiated, standard VHS produces a signal of around 250 lines of horizontal definition at a frequency of 2.5 MHz (Betamax was 3 MHz), while an off-air TV signal is 5.5 MHz. Super VHS provides over 400 lines of definition at around 7 MHz, so play-back of an off-air recording is virtually indistinguishable from an off-air signal being received in "real time", while a standard VHS copy of an off-air Super VHS recording looks like a standard VHS off-air recording! In one fell swoop, all the quality objections to old-style VHS have been swept away.

Where Super VHS scores much higher over CDV is, of course, the ability to record either off-air or from other tapes. No matter what CDV has going for it, the simple fact is that it is a playback only system and its popularity with the consumer will always be dependant on that. Essentially, purchase of a CDV player will be an up-grade to a new machine by an existing audio-only CD owner. Very few people will buy a CDV player primarily or wholely as a video system, since it is severely restricted in that capacity. No matter what quality its output may be, many people will see no reason for playing one because playback only is something very few people want. It currently takes several seconds of mainframe computer time to digitise each single frame of film (and video runs at 25 frames per second, remember) that will eventually end up on a Compact Video Disc, so there is no way that the domestic CDV player of today is going to evolve into a domestic CDV **recorder** in our lifetimes, if at all.

Purchase of a Super VHS machine, however, will invariably be a replacement of one's existing standard VHS set-up. Standard VHS tapes are fully playable on Super VHS machines, and while Super VHS tapes will not play on standard VHS machines (although Super Beta tapes will play on standard Beta machines, but again this is largely superfluous now), this is not really the sort of objection most buyers will consider, since primarily they will be recording for themselves. The only other "problem" with Super VHS is a temporary one - that of cost. The cheapest Super VHS machines are around the £930 price range, but this is only a few hundred pounds more than the very top of the range standard VHS machines which many consumers would be committed to buying anyway. Similarly, the special metal Super VHS tapes cost around £8, but (to use Jeremy's own comparison) in real terms they are still cheaper that E-240s were in 1979. The fact that purchase of a Super VHS machine will not make one's collection of standard VHS tapes obsolete overnight will score high with the prospective purchaser, as will the fact that you can still time-shift (which you definitely can't with CDV!) and so the format will not strike the same rocks Phillip's V2000 and Sony's Video 8 floundered upon. It is the case that most existing TV sets will not do full justice to the Super VHS signal, but the purchase of a specialist Super VHS compatible TV would generally be secondary, since the increase in picture quality is still evident on an ordinary set.

And where does this leave CDV ? I would agree that it stands less of a chance of failure than previous systems, but it will never supercede tape as a video medium. Jeremy pointed out that sales of CDs now outstrip sales of vinyl recordings, but the same cannot be applied here. There we had one playback-only system superseding an existing "inferior" (a number of hi-fi enthusiasts of my acquaintance have been quick to condemn the unnatural flatness of CD sound) playback-only system. You will never find a playback-only system superseding a recording/playback one. What must be remembered is that the vast majority of people buy a VCR primarily to time-shift

Jeremy also considered the three "options" for video collectors, listing the "bootleg" market, the purchase of a multi-standard video/TV system and having tapes imported from the US (and BSB). Again, very limited choices, misrepresenting them and ignoring others. To deal with them in turn, I must admit firstly that I dislike the "bootleg" label which - within the movie industry - is more readily associated with illegal commercial ventures; selling recordings of concerts and so on. For my part, "pirate" evokes less of a stigma, calling to mind the pirate radio stations of the 60's - frowned upon by the authorities rather than the public. I would say that the pirate market will always be with us, simply because it is the most fruitful. The fact is that no matter what the covers may claim, every single BBC Video **Doctor Who** release barring **The War Games** has been edited. In the case of **An Unearthly Child**, this may "just" be the "next episode" caption at the end of part four, but this has resulted in many fans I know who **were** going to buy the tape changing their minds. Also, the revelation in the David Jackson interview (**DWB#75**) that the **Talons of Weng Chiang** tape **is** cut has led to a similar decision. BBCV have to realise that these edits - which they believe are so inconsequential - are, without a doubt, having a direct effect on sales of the tapes. When fans says they want episodes complete, they mean complete, with **not one frame** missing. Ironically, a number of fans I know who had already bought **An Unearthly Child** and have re-recorded the end of episode 4 now that good off-air recordings from BSB are available!

For the completist fan, whether of **Doctor Who, Doomwatch, Adam Adamant Lives!** or a whole host of other telefantasy series, pirate copies are the only option, since commercial supply (and the quality of that supply) nowhere meets fan demand. Jeremy mentioned the illegality of such practises, but nobody takes that seriously. As currently written and as applied to domestic VCRs, the law on copyright is obsolete and ridiculous - **every** person who owns a VCR has broken the law by recording off-air, and the illegality of pirating is merely an extension of this (the 1956 copyright act was passed at a time when even audio reel-to-reel tape recorders were a domestic rarity). Had the proposed 28-day limit on keeping off-air recordings actually been adopted, it would have been interesting to see how telefantasy fandom would have reacted to the legislation. The politicians had waffled on about fantastic scenarios of people building up huge libraries of tapes and then renting them out of, but never seemed to consider those people who record off-air for their own use and may subsequently copy something for someone else at no charge if they missed it. I personally heard Jeremy at a convention at the time saying that it was a sensible proposal and how it would bring us into line with the Berne Convention, and so on. Do I take it, then, that the day this had become law, Jeremy, you would immediately have wiped your collection of off-air **Who** tapes ? I would have been prepared to go to court rather than do so and I know many other fans would also.

Our second option, apparently, is to "own a multi-standard video/TV system and to persuade pen friends in the States or Canada" to send us off-air tapes. This, we are told, carries the drawback of "the sheer cost of such a project". This demonstrates either a lack of knowledge of the subject, or an attempt at disinformation (and I don't mean **mis**-information, but a **deliberate** error to misrepresent the facts). In the past it was the case that one would have to buy a new and prohibitively expensive VCR and TV set of the multi-standard type, but this is hardly the case **now**. What, for example, of Panasonic's NV-L28B deck launched last year ? This is a domestic VCR which offers playback of NTSC tapes to an **ordinary PAL TV** set for as little as £390, the same cost as a decent standard machine (on a side note, the cheapest PAL/NTSC CDV player available is £499). At the other end of the scale, and if you can afford it, $2000 plus shipping will buy you the top of the range machine from Instant Replay Inc. of Miami, which offers playback of any VHS tape in any speed in any broadcast format - be it PAL, NTSC, SECAM (France and eastern Europe) or MESECAM (the Middle East) - in full colour to any type of TV set virtually anywhere in the world. The Panasonic, of course, is the most accessible and is proving quite a popular model among video enthusiasts. After the purchase of this, having tapes sent over from the States is only moderately more expensive than buying blanks here and sending them all round the country for "bootleg" copies from contacts. The only drawback of the Panasonic machines is that the converted NTSC signal, while comprehensible to TV sets, cannot be copied by another VCR, but then the same is true of multi-standard equipment. Interesting point: since off-air recordings are legal in the States, do they become illegal once they reach our shores ? Aside from all this, what about Australia and New Zealand, which also use PAL - why were they not mentioned ? Perhaps because this does not entail the same problems as the US/Canadian source..?

BSB are currently claiming the a squarial and decoder/receiver for their service will cost £390, although at least one equipment manufacturer is saying it will be nearer £490. Personally speaking, the choice is between BSB and the Panasonic NV-L28B and the latter has won hands down, not just for its price. I also found it strange that while Jeremy stressed the illegality of "bootlegging", he advocated receiving and recording from BSB, which carries the same legal complications. Again, this seems a case of unbalanced reporting - does Jeremy own shares in BSB ?

My own predictions for the 1990's, then, are as follows:

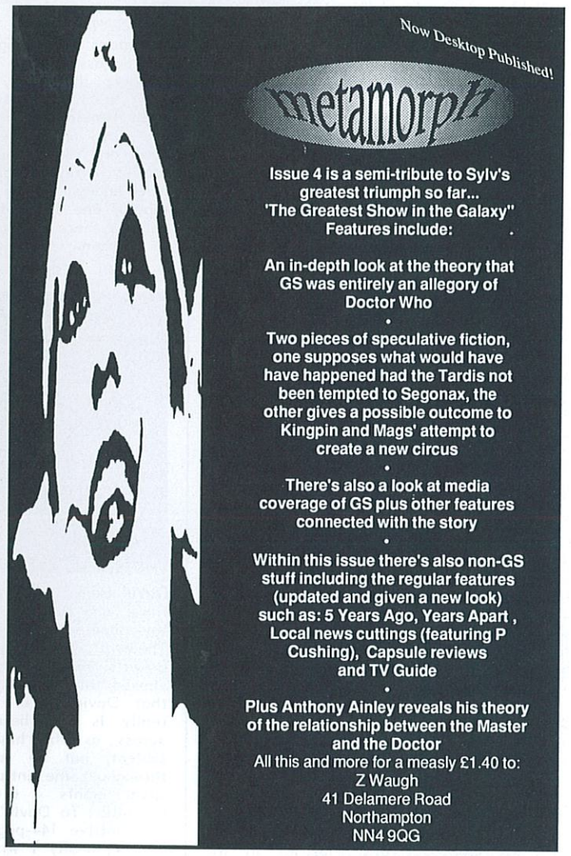
1) Super VHS will steadily replace standard VHS, starting with the video enthusiasts and collectors, and then filtering down through the general public.

2) The specialist pirate market will continue to grow, aided by better equipment and more varied sources (e.g. satellite TV). Collectors will make wider use of cheaply available video processors and signal boosters to clean up and improve copy quality.

3) Wider use of multi-standard machines to bypass oppressive censorship laws and for harder to obtain series/episodes.

4) CD Video will gain a place in the sell-through market, although almost wholely for feature films. Vintage TV is unlikely to be released in the new format.

NICK COOPER


Now Desktop Published!
metamorph
Issue 4 is a semi-tribute to Sylv's greatest triumph so far... "The Greatest Show in the Galaxy" Features include:
An in-depth look at the theory that GS was entirely an allegory of Doctor Who
Two pieces of speculative fiction, one supposes what would have have happened had the Tardis not been tempted to Segonax, the other gives a possible outcome to Kingpin and Mags' attempt to create a new circus
There's also a look at media coverage of GS plus other features connected with the story
Within this issue there's also non-GS stuff including the regular features (updated and given a new look) such as: 5 Years Ago, Years Apart , Local news cuttings (featuring P Cushing), Capsule reviews and TV Guide
Plus Anthony Ainley reveals his theory of the relationship between the Master and the Doctor
All this and more for a measly £1.40 to:
Z Waugh
41 Delamere Road
Northampton
NN4 9QG

IT'S TRIFF! & IT'S READ BY THE
NEW KIDS ON
IT'S MEGA! THE BLOCK! - IT'S
PELADON

Yes, you'll be buying "The Right Stuff" when you buy PELADON! "Its real ace, you know what I mean like?" says reader, TRACEY LLOYD (15). "It's real wicked what with it's Honeycombe report and CITY OF DEATH analysis. Wot a fanzine, mate!" KEV LLOYD (16). "Creased me up like nothing never did with its interviews with Tom Chadbon, Paul Bernard and Clinton Greyn. Me-ga!! Not enough Jase though.." complains SHAZ LLOYD (14) "And there's more!" shouts TREV LLOYD (17).

ISSUE SIX!!!!!!

ISSUE SIX available from; STEPHEN O'BRIEN, PELADON (DWB), 112 IVY AVENUE, OLDFIELD PARK, BATH, AVON, BA2 1AN.
Only £1.00 inc p&p. Cheques payable to 'STEPHEN O'BRIEN'

★ WICKED!!★

criticism of 80's **Doctor Who** is that it was inconsistent. Inconsistency, however, is a contributing factor to the programme's longevity. It changes with the times, for better and worse. Ultimately it comes up shining, and may it do so for many years.

SNIP!

Freddie Aldous, Suffolk (7-4-90)
The **BBC Video** of **An Unearthly Child** is **not** completely unedited, as was claimed in your video review in **DWB**#75. The caption at the end of episode four stating "Next Episode: The Dead Planet" has been very sneakily scissored - very strange when you consider that (a) **The Daleks** is already available on video, and (b) that it is stated on the back cover that the episodes are the "original unedited black and white recordings".

"APPRECIATION IS BRED OUT OF FEAR"

Michael Dennis, Derby (10-5-90)
In the critiques for last season, fans have been split into two factions: those who purport to have understood the stories and those who don't. The reasons for this split lie, firstly, with the script editor. Recent writers have over-written their scripts with the effect of gearing them towards five-part stories of epic proportions, something the 14-part series - with its striving to produce as many stories as possible - hasn't been allowed to nurture. These over-zealous scripts have then gone into production, whereupon they seem little more than edited story highlights, whereas Andrew Cartmel should have vetoed them first making the necessary adjustments.

Secondly, as mentioned before, the 14-part series has hindered things, for if fans don't like one story then that is a whole **quarter** or so of their year's allocation of **Doctor Who** gone. Therefore, when an over-long story is slipped into four (or even three) episodes, no criticism is levied, as we all **want** to like **Doctor Who**, getting so little of it these days. If someone says they didn't understand a story due to loose ends/a cluttering of elements, etc., there will always be someone else to argue that **they** understood it, in case the BBC use it as an excuse to axe the programme. Appreciation is bred out of fear.

And these fans will stop at nothing to defend their views: the video recorder is brought into play as we are told the story becomes clear on subsequent viewings. Yet subsequent viewings on video occur mainly because you enjoyed the story the first time and wish to experience it again or because you may wish to seek out any subtlties in the production. They're not meant to be a means for finally **understanding** the story on the third or fourth viewing - what about Joe Public who will only want to watch the programme once and not keep it? There's a difference between a plot **subtlety** and a plot **hole.** What if every programme became clear only on the third viewing? Imagine the outcry if an episode of Bergerac left viewers nonplussed as to what they'd just witnessed; is The Singing Detective any less credible or noteworthy because I understood it upon my initial viewing, or, for that matter, **The Caves of Androzani**? It's little wonder viewing figures are so poor if stories like **Ghost Light** are accepted so readily by the aspiring intellectuals of fandom, at least.

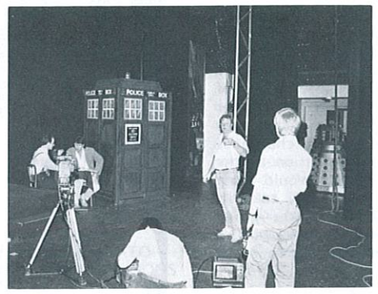
How ironic that by sitting back, calmly accepting any **Doctor Who** for fear of losing it, they may have **encouraged** the nonsensical stories which have alienated the public, thereby perhaps securing its removal altogether.

MYTHMAKERS 11 & 20

AT LAST THEY'RE RELEASED! In recent months the ReelTime Pictures schedule has had as much accuracy as a National Express timetable, but after many months of waiting the final two MythMakers originally promised for the summer of 1989 have found their way onto the shelves.

No.11, Victor Pemberton, has been released to fill the gap left by the cancellation of a Douglas Adams tape in 1988. Unfortunately this 30-minute interview was recorded well before Pemberton's video company - Saffron - went after the franchise to produce Season 27, so instead we get assorted tales of Patrick Troughton, Furies from the Deep, Pescatons and Fraggles. With Pemberton's limited associations with the series off and on over the years, it is to be expected that the conversation soon branches off from Timelords and TARDIS's to stories of his early unsuccessful appearances as an actor and the beginnings of his career as a screen writer. Victor Pemberton seems a nice enough fellow but I would say this tape is one for ardent fans and completists only as there is nothing new or remarkable to be seen.

SILKY SMOOTH...



David Banks (No.20) will be of interest to those who saw **The Ultimate Adventure** as this tape was filmed last summer at the Theatre Royal, Brighton, during Colin Baker's tenure with the play. When I viewed this tape I got the distinct feeling that David is in danger of thinking he really is a Cyberman. He not only comes across as the highest authority on the subject, but he seems to talk non-stop **throughout** the entire 50 minutes about the silver giants - a clear case of Cyber-overkill! To David's credit he did manage a definitive 144-page book on the subject, but personally I wish he could have stuck to telling us more about his life and career pre-**Who.** None-the-less I think many fans will enjoy this video, particularly as David seems to be one of the most popular **Who** actors around at the moment. He does get around to showing us the backstage sets and props from the play, as well as showing off his Doctor's costume for the majority of us not lucky enough to have seen those incredible two shows in Birmingham. The interview does succeed in capturing David's magnetic personality, though why he doesn't get more voice work I'll never know - his silky smooth voice must be the envy of many of his peers. To sum up, then, it could have been more varied, but will certainly please David's army of fans. Well, another 12 months and I look forward to reviewing the second MythMakers Tom Baker tape. Now, what was that about the Eight Doctors...?

ROBERT COPE

The all-new THE POWER OF THE DALEKS Photonovel

D W B is pleased to announce the publication of a reprinting of The Power of the Daleks Photonovel, the 1987 special widely acclaimed as the best piece of work to emerge from Doctor Who's fandom.

And this edition is even bigger and better than before, featuring four extra full colour pages of stunning full colour photographs only recently discovered to make this collector's item well and truly complete!

What's more the price is being kept down to 1987's level, with proceeds from sales again being donated to the supported charities of Patrick Troughton and David Whitaker's estates, to whose memories the project is dedicated.

Relive, in over 500 stills and an adaption of David Whitaker's original script, Patrick Troughton's lost debut adventure against the cunning Daleks...

"Congratulations! The Photonovel is very professional and the reproduction quality of the stills is quite remarkable. And having the script beside makes the pics all the more enjoyable and meaningful. It's fun matching the still to the script, image for image" - Christopher Barry, Director

"I am delighted D W B is publishing one of David's novels and dedicating the issue to his memory. It is good that he should be remembered for the pleasure he gave through his writing and to his many friends" - June Barry Whitaker

"On behalf of the Imperial Cancer Research Fund, may I thank you for the very generous donation kindly forwarded on your behalf by Mrs.June Whitaker, in memory of her husband David. This gift will contribute to our programme of research which is directed at finding better ways to avoid, detect and treat cancer in all its forms. Our scientists are making progress and I hope you will connect their achievements with this generous tribute - Judi Johnson, Imperial Cancer Research Fund

TO ORDER: Send a crossed cheque/PO (payable to 'DWB') for £2.95 (£3.30 for card-reinforced envelope) to:
DWB Photonovel,
P.O. Box 1015,
BRIGHTON BN2 2YU.
(US: $6.95)